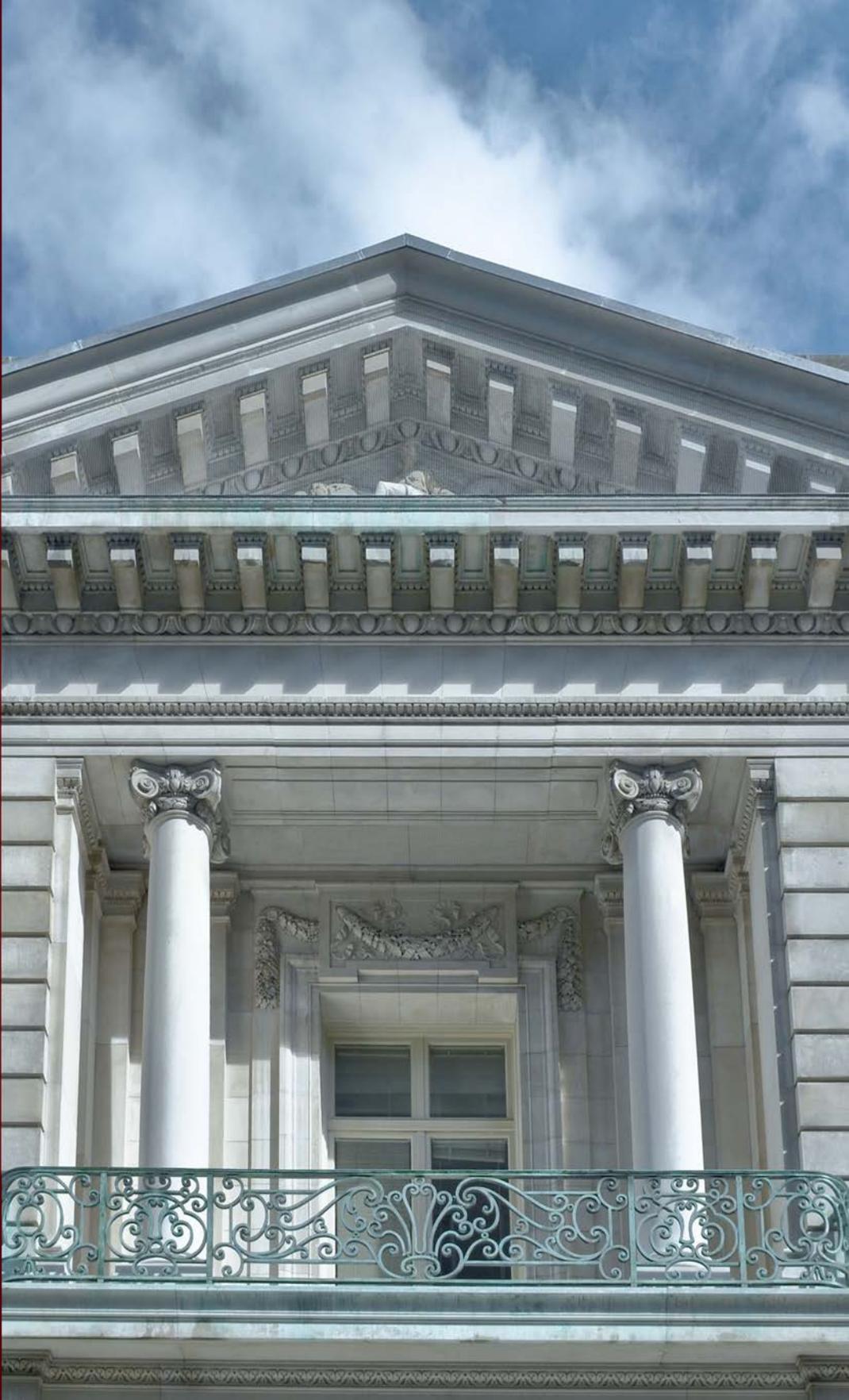




the Institute

Annual 2021-2022





the Institute

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

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

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



**THE INSTITUTE
OF FINE ARTS**

Welcome from the Director

I hope you will enjoy this edition of *The Annual*, which brings you a record of the many events, milestones, and achievements of the Institute of Fine Arts community during 2021-2022. It was another year of pandemic mitigations and safety protocols, including holding all of our public programs via webinar or Zoom, but we returned to in-person teaching and resumed on-site work at our excavations. We remain vigilant and continue to require masks while indoors and to follow all of NYU's Covid-response rules that have allowed us to safeguard our community and to avoid classroom transmission.

Our students have once again shown themselves to be remarkably creative, resourceful, and passionate about their studies. They carried out their scholarly research and conservation projects with excellent results. Despite the anxiety provoked by the continuing pandemic, and by the constant turmoil of events in the world, our community demonstrated great concern for the welfare of everyone at the Institute, and a commitment to social justice and positive change in our disciplines and in the world. We celebrated the achievements of our students with an in-person graduation in May, with MoMA curator and scholar Jay Levenson giving our Distinguished Alumnus address. His talk, which focused on the world of global cultural exchange and the role that art historians can play in it, was also hilarious. He cautioned against "premature professionalization," and urged us to remain interested in a wide range of unfamiliar artistic traditions as we travel through our studies. He reminded us to remember who we are and what we can do when driven by curiosity, open-mindedness, and bold thinking. We held a wonderful reception afterward at the Duke House with champagne toasts and spirited conversation.

The last year was also unusual for the number of retirements and departures that were announced. We will greatly miss the inspired teaching, brilliant scholarship, and wit of Professors Colin Eisler, Marvin Trachtenberg, and Hannelore Roemich, each of whom retired on August 31. A lively retirement party was held for Hanne Roemich in July, and celebratory events for Colin Eisler and Marvin Trachtenberg will take place in the fall. These are among the faculty members who,

through many years, defined the Institute of Fine Arts as a preeminent research and teaching school, unique in the United States.

Brenda Phifer Shrobe, the longtime anchor of the Institute and Assistant to the Director for Administration and Human Resources, also retired at the end of August 2022. It is hard to imagine the Institute without Brenda's warm and thoughtful presence, her laughter, and her excellent advice on all manner of topics. Hired decades ago by Director James R. McCredie, Brenda has an unparalleled knowledge of the Institute's history, board, faculty, staff, students, and friends. Only Wil Manzo, our building supervisor, could have rivaled her at the Institute trivia bingo game that we played at our holiday party last year. She will be sorely missed by all.

Conley Lowrance, Manager of the Academic Office, and Vanessa Muana Stone, Academic Advisor, also departed this past summer to take up new career challenges. As two of the welcoming presences of our Academic Office, they offered advice and guided our students through the many phases of earning their degrees. Conley, a writer and poet, also served as the Managing Editor of *Lapis: Journal of the Institute of Fine Arts* (a position that our webmaster, Jason Varone, will now take up). As Managing Editor, Conley saw the journal through its early organization, established many of its protocols, and supervised its virtual publication. We owe its success largely to his thoughtful work with the student editors and with Professor Alexander Nagel, *Lapis'* faculty advisor. Vanessa served as a highly-valued, well-informed, and compassionate academic advisor, helping students solve problems and make timely progress toward completion of their degrees. We will miss them both and wish them well in their new endeavors! At the same time, we also welcomed our new Manager of the Academic Office, Elizabeth Spock, who joined us in mid-July and who is quickly getting to know our students and larger community.

Shan Kuang, Associate Conservator for the Kress Program in Paintings Conservation, left the Conservation Center this summer to take up the position of Conservator for the Kimbell Art Museum in Fort Worth, Texas. The extraordinary



website devoted to the conservation and examination of Kress pictures at the Institute formed a major part of her work last year and is [well worth a visit](#). Dr. Matthew Hayes, a Conservation Center alumnus, took up the mantle, joining us as Kress Post-Doctoral Associate in Paintings Conservation and as Institute Lecturer and Advisor as of August 1, 2022.

With the termination of NYU's pandemic related hiring freeze, we were able to make several other important appointments. In July, we welcomed our new Librarian for Research Services, Annalise Welte. And in the spring, Denali Kemper joined us as our new Alumni Relations Officer.

All of our administrators and staff have helped us work through this period of transition, as some long-time faculty and staff depart and others come on board. We owe a debt of gratitude to everyone on our amazing administrative, building, and technical teams. Only through their hard work, dedication, and good spirits were we able to host over 100 webinars and events this past year,

maintain our classrooms and provide for our expanding digital needs, and navigate the ever-changing circumstances presented by the pandemic.

I would like to thank you for being a member of the vibrant Institute of Fine Arts community, and for your commitment to our continued success in research, teaching, and public outreach.



Christine Poggi

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

Board of Trustees

Marica Vilcek, Chair
Anne Ehrenkranz, Vice Chair
Judy Steinhardt, Chair Emerita

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Jennifer Russell
Lauren Berkley Saunders
Harriet Stratis
Paula Volent
Graeme Whitelaw
Rachel G. Wilf

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



Message from the Chair

It is hard to believe that another year has passed and that the disruption of Covid-19 continues to play a part in our everyday lives. Though we have faced many challenges along the way, all members of our community have contributed to our notable success in navigating this environment. The adaptability of our faculty, students, and staff never ceases to amaze me as they explore new ways to stay connected and discover alternative modes of learning. While the approach to our operations has been modified to keep everyone safe, the dedication and support of our close friends and alumni remain strong, creating a vibrant academic setting where students can flourish and build relationships that will last a lifetime.

In my role as the Chair of the Institute's Board of Trustees, I am delighted to announce the appointment of three new board members. Harriet Stratis, an alumna of the IFA's Conservation Center and a paper conservator and technical art historian, has joined our board. In 2017, she established Stratis Fine Art Conservation LLC, a private firm that advises museums and collectors on technical research and conservation treatments. Harriet has generously endowed a fellowship fund for conservation students in the name of her former professor Antoinette King. We also had the pleasure of welcoming Paula Volent, another alumna of the IFA's Conservation Center who has a specialization in the conservation of works of art on paper. Currently, Ms. Volent is the Vice President and Chief Investment Officer at Rockefeller University. Paula brings a longtime commitment to the Center and its students to her work on the board. In addition, Graeme Whitelaw, a retired architect who also had his own practice consulting on architectural projects for corporations, institutions, and developers, has become a member of the board. Graeme recently endowed two MA fellowships in honor of his wife Harriet Griffin. These fellowships support students who demonstrate financial need and academic merit and who are members of groups historically underserved in the IFA community. We are grateful for the dedication and leadership that each of these new members of the board has already demonstrated.

One of the greatest opportunities for growth over the past few years has been the Institute's dynamic

public programming. The pandemic forced us to reimagine how we provide access to a wide range of scholarly presentations. Virtual formats have allowed us to be in conversation with talented speakers from around the world. In this celebration of our expanding network, I am thrilled to announce the naming of the Institute's Ehrenkranz Public Programs. Anne and Joel Ehrenkranz have been visionary philanthropists in supporting the Institute's robust and engaging forum for dialogue with scholars, artists, conservators, curators, and students. We are honored to recognize their commitment to serving the community with the naming of these programs.

This past year we also had the great fortune to receive two transformational gifts, one from Valeria and Gregorio Napoleone and the other from Rachel and Jonathan Wilf. The Napoleones have thoughtfully established the Linda Nochlin Visiting Assistant Professorship in Modern and Contemporary Art. This professorship recognizes the Institute's former faculty member and brilliant feminist scholar, who left an indelible mark on the field of art history. The first incumbent will join us for a period of three years. Responding to the retirement of several faculty members, the Wilfs have also funded a Visiting Assistant Professorship in 19th-century European Art. This position will ensure the Institute's ability to re-establish its reputation in this important field that is of great interest to many of our students. This new member of the faculty will also teach in the 2022-2023 academic year. The attentiveness of our trustees to the needs of the Institute and, in particular, to the scholarly training of our talented students, sustains the longstanding tradition of excellence at the Institute. We are deeply grateful for their outstanding generosity.

The steadfast commitment of the Leon Levy Foundation and of our dear friend, Shelby White, has also been remarkable. Not only did the Foundation support the travel of another cohort of students this summer, but the Foundation also announced that it will endow the Shelby White and Leon Levy Travel Grant program. The Institute's Art History MA students will now have the opportunity to enhance their studies by visiting art works *in situ* all around the globe in perpetuity. This is a pivotal moment in the history of the Institute, and we are



tremendously grateful that an endowment fund will be established for this program that began in 1985 and that has become a cornerstone of our MA program.

Each semester we look forward to welcoming the Institute's Connoisseurs Circle members who audit courses into the day-to-day life of the Duke House. While we returned to the classroom in the fall last year, the spring semester's dance with the Omicron variant put a pause on a full return to the Institute. Thankfully, we saw a reprieve at the end of February and welcomed everyone back to the classroom. In the interim, our faculty were extremely accommodating in providing remote access and sharing recordings of their classes. In highlighting the scholarship of our alumni, we arranged several events for our members, including a tour of the *Sophie Taeuber-Arp: Living Abstraction* exhibition at MoMA with IFA alumna Anne Umland. This summer we paid a visit to The Metropolitan Museum of Art to see *Winslow Homer: Crosscurrents* with IFA alumna Stephanie Herdrich. The opportunity to engage with these curators in the galleries in front of works of art brought vitality back to the Connoisseurs Circle program.

The Conservation Center organized a wonderful retirement celebration for Hannelore Roemich, who was a member of the Conservation Center faculty for fifteen years. One of Hanne's most significant accomplishments in her illustrious career at the Institute was the founding of the Time-Based Media Art Conservation Program in 2018.

This past May the first TBM student graduated the four-year program. With the renewal of the Mellon Foundation's third seven-figure grant in support of this program, there will be many students to follow in these footsteps. The astounding success of this program, and the excellence of its students, has put the Institute on the map in this fast-evolving field. We are indebted to Hanne for her vision and endless hours of dedication to seeing this program take flight.

It is an honor to serve in my role as chair of an organization that is as vibrant as the Institute of Fine Arts. I am heartened to observe the commitment of the faculty and staff and the involvement of the alumni and the larger community. Each party contributes to realizing the Institute's mission to train the next generation of talented scholars, curators, and conservators. Thank you for the role you play in supporting the Institute. I hope you will build upon your relationship with the Institute and that we will see you often in the coming academic year, either in person or online!



A handwritten signature in black ink that reads "Marica Vilcek".

Marica Vilcek
Chair
The Institute of Fine Arts



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 that still forms the core of the program. Initially located in the

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



Faculty meeting circa 1980.

former kitchen of the Duke House, the Conservation Center has been housed in the Stephen Chan House across the street since 1983.

Almost from its inception, the Institute has conducted significant archaeological projects staffed by its faculty and students. Excavations are currently thriving at Aphrodisias, Turkey

(conducted jointly with NYU's Faculty of Arts and Science); at the Sanctuary of the Great Gods in Samothrace, Greece; at Abydos, Egypt; in Sanam, Sudan; and at Selinunte, Sicily. In the course of its history, the Institute of Fine Arts has conferred over 2,770 advanced degrees and trained a high number of the world's most distinguished art history professors, curators, museum administrators, and conservators.

Conservation Center founded.

1960

Faculty expansion initiative begins with NYU funding.

2004

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

2010

1983

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

2007-2008

The Institute celebrates its 75th anniversary.

2012

The Duke House marks its 100 year anniversary.

Chairs of the Conservation Center

1961 Sheldon Keck
 1967 Lawrence J. Majewski
 1975 Norbert S. Baer and Lawrence J. Majewski, Co-Chairs
 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
 2022 Michele D. Marincola

Institute Faculty and Fields of Study

Administrators

Christine Poggi

*Judy and Michael Steinhardt Director;
Professor of Fine Arts*

Modern and contemporary art and criticism, early 20th-century avant-gardes, Italian studies; gender, sexuality, and women's studies; the invention of collage; the rise of abstraction

Michele D. Marincola

Chair of the Conservation Center, Sherman Fairchild Distinguished Professor of Conservation; Conservation Consultant, Villa La Pietra

Conservation and technical art history of medieval sculpture; history and theory of conservation; conservation of modern sculpture

Thelma K. Thomas (until August 2022)

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

Late Antique, Byzantine, and Eastern Christian art and architecture

Robert Slifkin (as of September 2022)

*Director of Graduate Studies;
Professor of Fine Arts*

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

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

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

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

Director of Graduate Studies; Professor of Fine Arts

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

Edward J. Sullivan

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

Associate Professor of Fine Arts

Late Antique, Byzantine, and Eastern Christian art and architecture

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

Conservation Center Faculty

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

Chair of the Conservation Center; Sherman Fairchild Distinguished Professor of Conservation; Conservation Consultant, Villa La Pietra

Conservation and technical art history of medieval sculpture; history and theory of conservation; conservation of modern sculpture

Dianne Dwyer Modestini

Clinical Professor Emerita, Kress Program in Paintings Conservation

Conservation of Old Master and nineteenth-century paintings



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

Margaret Holben Ellis

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

Colin Eisler

Robert Lehman Professor Emeritus of Fine Arts

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

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

Hannelore Roemich

Hagop Kevorkian Professor Emerita 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

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

Marvin Trachtenberg

Edith Kitzmiller Professor Emeritus in 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



Visiting Faculty

Hiba Abid

Assistant Professor/Faculty Fellow, Silsila Center

Alexandra Courtois de Viçose

Visiting Assistant Professor

Anna Indych-López

Kirk Varnedoe Visiting Professor, the Institute of Fine Arts

Professor of Art History, The Graduate Center CUNY

Nancy Princenthal

Adjunct Professor-Curatorial, the Institute of Fine Arts

Catherine Quan Damman

Linda Nochlin Visiting Assistant Professor

Martina Rugiadi

Adjunct Professor-Curatorial

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

Linda Wolk-Simon

Independent Curator and Adjunct Professor, the Institute of Fine Arts

Lowery Stokes Sims

Independent Curator and Adjunct Professor, the Institute of Fine Arts

The Samuel H. Kress Program in Paintings Conservation

Dianne Dwyer Modestini

Clinical Professor Emerita, Kress Program in Paintings Conservation, Conservation Center

Shan Kuang (until 6/24/2022)

Samuel H. Kress Associate Conservator and Associate Research Scholar

Matthew Hayes (as of 08/01/2022)

Kress Post-Doctoral Associate in Paintings Conservation; Institute Lecturer and Advisor

Laura Turco (until 6/1/2021)

Samuel H. Kress Fellow in Painting Conservation

Molly Hughes-Hallett (as of 8/23/2021)

Samuel H. Kress Fellow in Painting Conservation

Institute Lecturers for the Conservation Center

Samantha Alderson

Conservator, American Museum of Natural History

Norbert S. Baer

Hagop Kevorkian Professor Emeritus of Conservation

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

Jean Dommermuth

Studio Director, ArtCare, NYC; Conservation Consultant, Villa La Pietra

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

Christine Frohnert

Research Scholar and Time-based Media Art Program Coordinator; Proprietor, Bek + Frohnert, LLC

Leslie Ransick Gat

Objects Conservator and Proprietor, Art Conservation Group

Alexis Hagadorn

Head of Conservation, Columbia University Libraries, Columbia University

Kate Lewis

Agnes Gund Chief Conservator, Museum of Modern Art



Dianne Dwyer Modestini

Research Scholar and Time-based Media Art Program Coordinator, Kress Program in Painting Conservation, Conservation Center

Peter Oleksik

Associate Media Conservator, Museum of Modern Art

Jessica Pace

Preventive Conservator, NYU Libraries

Kerith Koss Schragar

Head of Conservation, National September 11 Memorial & Museum

Steven Weintraub

Conservator, Proprietor, Art Preservation Services, Inc.

Judith Praska Distinguished Visiting Professor in Conservation and Technical Studies

Steven Weintraub (fall 2021)

Conservator and Proprietor, Art Preservation Services, Inc.

Denyse Montegut (spring 2022)

Formerly Department Chair and Professor, Fashion and Textiles Studies Department, School of Graduate Studies, Fashion Institute of Technology

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

Research Faculty in the Conservation Center

Dr. Marco Leona

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

Emma Kimmel (as of 9/1/2021)

Getty Conserving Canvas Research Fellow

Christopher McGlinchey (as of 9/1/2021)

Project Director for Getty Conserving Canvas Lining Adhesive Research Project



Associate Faculty

Dennis V. Geronimus

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

The visual and material culture of the Italian Renaissance; artistic crosscurrents between Italy and Northern Europe, as well as between Africa and the Mediterranean, in the 15th and 16th centuries

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

Associate 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

Jordana Mendelson

Associate Professor, Department of Spanish and Portuguese, NYU

Ara H. Merjian

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

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Silsila Faculty Fellow, Silsila Center for Material Histories, NYU

Jennifer Ball

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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

Engell Speyer Curator and Director of Curatorial Affairs at the Whitney Museum

Juliet Fleming

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Michael Gallagher

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Nadine M. Orenstein

Drue Heinz Curator in Charge, Department of Drawings and Prints, The Metropolitan Museum of Art

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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

Critic and Independent Curator

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

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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

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Research Associate in Egyptian Art

Flavia Puoti

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Beryl Barr-Sharrar

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Clemente Marconi

*James R. McCredie Professor in the History of
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Roland R. R. Smith

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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

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

*Chief Conservator (retired),
The Museum of Modern Art*

Navina Najat Haidar

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

Carol Mancusi-Ungaro

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

Martha Rosler

Artist

Joyce J. Scott

Artist

Ann Temkin

*Marie-Josée and Henry Kravis Chief Curator of
Painting and Sculpture, The 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*



New Faculty Appointments for 2022

The Institute of Fine Arts, NYU, is pleased to announce the appointment of Catherine Quan Damman as the Linda Nochlin Visiting Assistant Professor for a three-year term. We are also delighted to announce the appointment of Alexandra Courtois de Viçose as Visiting Assistant Professor of 19th-century European Art. Both colleagues will begin on September 1, 2022.

Catherine Quan Damman will teach seminars and lectures focusing on the work of contemporary women artists from a broad, multimedia, and global perspective. Her work as a scholar and critic also addresses gender and sexuality studies, feminist approaches to art history, and critical race studies. Dr. Damman is completing her first monograph,



Performance: A Deceptive History with a 2022–2023 ACLS Fellowship. Work on the project has also been supported by a research grant from the Terra Foundation for American Art and a two-year Chester Dale Predoctoral Fellowship at the Center for Advanced Study in the Visual Arts (CASVA), at the National Gallery of Art, Washington, DC. Previously, she was a Visiting Assistant Professor of Art History and an Andrew W. Mellon Postdoctoral Fellow at Wesleyan University, where she was concurrently on the faculty of the Institute for Curatorial Practice in Performance graduate program. She has also been a Core Lecturer in Art History at Columbia University, where she completed her PhD in 2018. An active critic, she is a frequent contributor to *Artforum*. Her writing can also be found in *Bookforum*, *BOMB*, *4Columns*, *Frieze*, *Art in America*, and elsewhere.

Alexandra Courtois de Viçose's research draws from disability studies and disability history to address unexplored facets of late 19th-century European visual culture. Prior to her career in academia, Alexandra worked in theater and then in special-effects make-up in Los Angeles, CA. During her graduate tenure at UC Berkeley, she held a four-year Jacob K. Javits fellowship, a UNA fellowship for women in history, a Georges Lurcy fellowship in Paris, a Goldman Graduate Fund Fellowship, and she received two teaching awards. Kenyon College, where she has taught for the past four years, recently awarded her two Faculty Research Grants.



Dr. Courtois's current book project examines Henri de Toulouse-Lautrec's oeuvre and life through questions informed by the social model of disability studies; her second scholarly project will examine the art of French artist Jean Veber (1864–1928) and his recurrent depictions of leg amputee figures in both satirical newspaper cartoons and easel paintings. Her classes investigate European art, politics, and culture, but also global networks of pictorial expression.



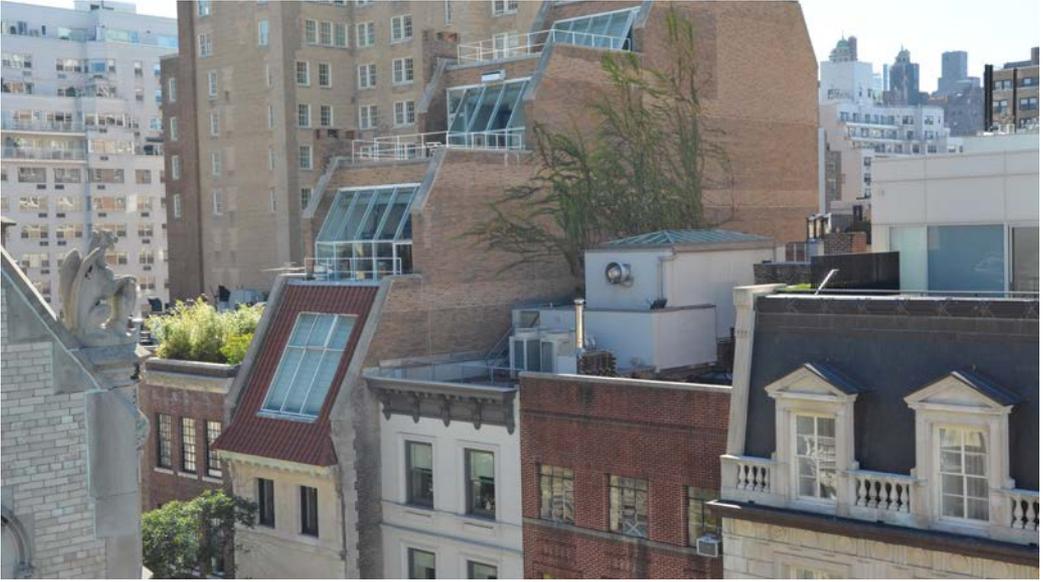
The Conservation Center of the Institute of Fine Arts is pleased to announce the appointments of Dr. Glennis Rayermann as Visiting Assistant Professor of Conservation Science and Lisa Conte as Visiting Associate Professor of Paper Conservation. Both appointments are a one-year position, renewable to three years. Both positions begin on September 1, 2022.

Dr. Rayermann is currently a Research Associate with the Netherlands Institute for Conservation+Art+Science+ (NICAS) in Amsterdam, a position funded by the Mellon Foundation, where she is specializing in the heritage science of metal, glass, stone, and ceramic objects. She received her doctorate in chemistry from the University of Washington in 2018 after her MS in chemistry at the same institution, and a BS in chemistry with distinction from Harvey Mudd College in Claremont, CA. Dr. Rayermann completed a graduate conservation science internship at the Indianapolis Museum of Art at Newfields, focusing on the technical study of a forged panel painting attributed to Icilio Federico Joni. In 2020 she was Lecturer at the Garman Art Conservation Department at the State University of New York, Buffalo State, a position she followed with a research appointment at the department, studying the possibility of non-invasive examination of modern sports trading cards.



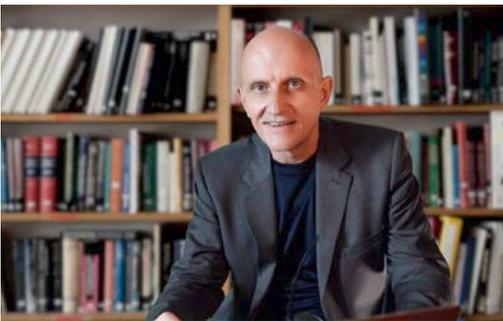
Lisa Conte is currently the Head of Conservation at the 9/11 Memorial and Museum, a position she has held since 2017. She specializes in the conservation of modern and contemporary works on paper, and has previously held positions at The Metropolitan Museum of Art, Scott Gerson Conservation, and the Whitney Museum of American Art. She received a BA in English and Studio Art from William Smith College and an MA in Art History and an Advanced Certificate in Conservation from the Institute of Fine Arts, New York University. Ms. Conte has taught at the Institute of Fine Arts, both within the Conservation Center curriculum and in the Summer Institute in Technical Art History for doctoral students in art history, as well as for the Museum Studies Program of NYU, among other institutions. Her current research interests include the ethical considerations related to the preservation of spontaneous memorials and other objects associated with traumatic history. In the fall of 2021, she presented the preservation of the 9/11 Memorial and Museum's collection for the Walter W. S. Cook Annual Lecture series, which invites prominent Institute alumni to speak.





The Conservation Center of the Institute of Fine Arts, NYU will welcome Bertrand Lavédrine as the 2022–2023 Judith Praska Visiting Distinguished Professor in Conservation & Technical Studies. Dr. Lavédrine is a professor at the National Museum of Natural History, part of the Sorbonne University Alliance, and a scientist at Center for Research in Conservation in Paris. He is an internationally recognized expert in the chemistry and preservation of photographs and the author of several books and articles on historical processes.

Now in its tenth year, the Judith Praska Distinguished Visiting Professorship has brought eighteen scholars to the Institute since 2012. Generously funded by an anonymous donor, the professorship recognizes preeminent conservation professionals who bring new areas of teaching and research to the Institute's program in conservation. Dr. Lavédrine will teach a course entitled Research & Communication in Conservation & Science, and will deliver a public lecture during his tenure.



Bertrand Lavédrine is a professor at the Muséum national d'Histoire naturelle (MNHN) and a scientist at the Centre de Recherche sur la Conservation (CRC) in Paris. He holds a master's degree in organic chemistry and a doctoral degree in Art and Archeology from the Faculty of Humanities, University of Paris I Panthéon-Sorbonne. From 2003

to 2007, he was appointed as the director of the conservation training program at the University of Paris I Panthéon-Sorbonne. He has written papers and books on the preservation of photographic collections, now available in several languages (French, English, Spanish, Russian, Japanese, and Vietnamese). Dr. Lavédrine also leads research into the characterization and degradation of plastics—he was coordinator of the European funded project “POPART” (Preservation Of Plastic Artifacts in museum collections)—and the non-destructive identification of dyes and pigments used in manuscript illumination. He has participated in various international training programs funded by the Andrew W. Mellon Foundation, the Getty Conservation Institute, the International Center for the Study of the Preservation and Restoration of Cultural Property (ICCROM), and research projects funded by the European commission.

Institute Staff

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Aakash Suchak

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Lauren Klein

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Traci Hercher (until 1/4/2022)

Assistant to the Program Coordinator for Time-Based Media in Art Conservation

Julia Eshaghpour (as of 2/22/2022)

Assistant to the Program Coordinator for Time-Based Media in Art Conservation

Kevin T. Martin

Academic Advisor





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Abigail Walker (until 7/28/2022)

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James Cook

Public Safety Officer

Marina Mikhaylova

Public Safety Officer

Darius Segure

Public Safety Officer



Retirement Celebrations

A Retirement Tribute to Hannelore Roemich



Christine Frohert

Research Scholar and Time-based Media Art Program Coordinator; Proprietor, Bek + Frohert, LLC

It is about Time! The Time-based Media Art Conservation journey and a personal toast to Hannelore Roemich

Hanne and I met in 2007 when I was giving a lecture about optical media, which touched the subject of evaluating synthetic dyes, which are used within the polycarbonate sandwich. Little did I know at that point that a dyes expert was in the audience, who had just developed a new analytical tool to determine the degree of light fading, a European award-winning device. Hanne approached me after the lecture, to gently inform me about some recent research developments related to quantifying light fading in dyes. This conversation can now be looked at as the very early starting point of what later became the Time-based Media Conservation Education journey for the two of us.

We deepened our discussions, and while doing so, we discovered that we are not only sharing the same accent, but also the same passion for wine. Here was the basis for countless friendly and relaxed professional conversations, which led to the strong belief that It's About Time to establish the first graduate training program for a new conservation specialty in the US: time-based media art conservation.

This first sounded like too big a project to take on, but shortly after we received strong encouragement from the Mellon Foundation to apply for a planning grant, which was awarded in 2016. We received enormous support from the faculty at the Conservation Center, IFA; the larger NYU network; dedicated individuals and institutions in the US and beyond. Together we were able to build the critical mass to go to the drawing board to collectively envision what a graduate curriculum in time-based media art conservation could look like, while being integrated into the existing core curriculum at the Conservation Center. Thanks to the continuing support of the Mellon Foundation, the new time-based media art conservation program was launched in 2018. We are proud to say that two students have already graduated, and a total of six TBM students will be enrolled in the program starting in fall 2022.

It can truly be considered a privilege in the career of a conservation professional to be involved in the creation of a new specialty program, which is the first of its kind in the US. With absolutely no doubt it would not have been possible without Hanne's enthusiasm, energy, dedication, perfectionism, grant writing skills, and strong belief that the implementation of this new specialty was much overdue, and so needed in the field.

As we have embarked on this journey together over the years, the journey will be very different without you, Hanne! As much as I've tried to ignore the fact that you, Hanne, are going to retire, now It's About Time to celebrate your huge accomplishments and exceptional service to the field as a whole! I know you will embark on new adventurous journeys with the same level of highly contagious passion!

Cheers my friend, Hanne! The best is yet to come...



Retirement Tributes to Colin T. Eisler



Marlin Trachtenberg

*Edith Kitzmiller Professor Emeritus of the
History of Fine Arts*

Reflections of a long-time colleague

Colin Eisler has taught at the Institute for a very long time – the longest of any faculty, ever. Of course, he was not always Robert Lehman Professor. He was one of the most precocious of appointments in the old days of hirings unburdened by bureaucratic procedures. When I arrived as a student in 1961 I soon learned (if I remember this correctly) that he was among the three recently hired young faculty, who included Donald Hansen and Donald Posner, the “three blind mice” at the beck and call of the senior staff... “see how they run.” For better or worse, academic humor was still allowed an edge then.

In those Camelotesque days of the Institute (it had only a few years earlier moved into the Duke House), not only faculty appointments but progression through faculty ranks tended to come easily and swiftly. It appeared, perhaps not entirely correctly, that all the faculty had to do was vote for an appointment, or advancement, or tenure and it tended to happen automatically. The University remained at a distance, satisfied by the aura of the “jewel in the NYU crown.” The faculty together with the Director seemed to have virtual autonomy in these matters as in seemingly all others, and before long Colin acquired the Robert Lehman

professorship that he has borne with great distinction down through the many decades.

Eventually his arrival at the Institute (following an even more precocious appointment at Yale not to mention his induction there into the Skull and Bones secret society as an undergraduate, unusual to say the least for a Jewish immigrant) was lost in the mists of time. It seemed as if he had always been at the Institute, prolonging the days when a number of the faculty actually had been there since the beginning in the 1930s, such as Richard Offner and Erwin Panofsky.

So when I entered as a student, Colin was already teaching. At that point I was far from being an Italianist (instead vaguely a modernist wannabe), but it was recommended that I learn something about Italian art as a foundation for the rest and that to do this I must take a course with not only Panofsky and Krautheimer et al but the young Colin Eisler. I recall that his lectures were on North Italian Renaissance painting, and that the course had the virtue of being quite informative but not too difficult for a non-specialist, a description that did not apply to every IFA offering. I was impressed by the way Colin seemed to have a personal relationship, as it were, with virtually every painter and painting he discussed, of which there were a great many, often involving names, collections, and places that I did not yet know how to spell (or pronounce) but with whom Eisler seemed to be on intimate, Berensonian terms. It was reassuring the way his interpretation evoked so little uncertainty, unlike some of the other faculty. The course served me as a relatively painless reinforcement of what I was quickly learning about myself, which was that I did not want to study modern painting as I had originally imagined before the IFA, but the medieval and Renaissance periods, especially its architecture as it soon turned out, about which I knew virtually nothing when I arrived.

But it has been mainly as a faculty colleague that I have known Colin these many decades, over a half-century of them (it’s a bit unnerving to write that last part). I have known him not only generally as a member of the faculty but by working in the same field of Italian Renaissance –to be sure, merely one of his many areas of expertise and erudition ranging down to quite modern subjects and issues. Over the years many students who worked with me also took courses with Colin, and if they didn’t of their own accord I tended to urge



that they do so, which was invariably beneficial to their grasp of Renaissance art as well as other aspects of art history generally.

In a number of cases, Colin graciously agreed to take on students for doctoral study who did not fit well with my area or approach – a situation which I suspect sometimes obtained inversely, which is of course the way a large and diverse faculty and student body work things out to everyone's benefit. Because of Colin's great historical and thematic range, moreover, he was frequently included in orals exams and dissertation defenses in areas removed from his own concentration, bringing to bear his great erudition, curiosity and imagination to the discussion. Similarly in faculty meetings, Colin has often offered unusual insights gained by a stellar mind through long experience in academic life. In all things he has been not only a brilliant presence but a gracious, sympathetic, respectful, and illuminating colleague through these many years, so many qualities to be missed – which have included his singular, high sartorial standards of self-presentation.

Alexander Nagel

Craig Hugh Smyth Professor of Fine Arts

Colin Tobias Eisler: an Appreciation

Academically speaking, Colin Eisler's feet have never touched the ground. After receiving his Master's (1954) and his PhD (1957) from Harvard, he spent a year as a fellow at the Institute for Advanced Study in Princeton, and in the following year began teaching at the Institute of Fine Arts, where he has remained to this day as a beloved teacher and colleague. Students and faculty at the Institute know the range of his knowledge and interests, which go far beyond his main fields of northern and southern European late medieval, Renaissance, and early modern art to include a longstanding engagement with American art, the history of photography, and the history of art history.

I first encountered Colin's work in graduate school, when several paths of reading pointed me to his 1969 *Art Bulletin* article (in two installments!) entitled "The Golden Christ of Cortona and the Man of Sorrows in Italy." I expected a formidable piece of scholarship and soon found myself swept up in a dizzily nimble and outward-spiraling

study of the implications of a single object, or rather artistic composite. I had to read and then re-read it because it did so much that was challenging and new, charting approaches that would become more familiar only in the following decades: a golden Christ statuette made in the early fifteenth century, probably in France, was incorporated as the crowning element of an Italian reliquary of the late 1450s (containing a Holy Land relic, purportedly a piece of Christ's robe), opening questions about material and technical histories, appropriation and recontextualization, trans-Alpine and trans-Mediterranean movements of objects and people, the political channeling of devotional traditions and, throughout, the dynamic yet intermittent interaction among developments in artistic expression, ritual and para-ritual forms, and theological speculation. In a bravura concluding sequence, a model of erudition worn lightly, he brings all of this together to make a series of fresh observations on Michelangelo.

Colin's students and colleagues and the IFA staff are familiar with his extraordinary mix of qualities, which inhabits the Duke House like an atmosphere. His unwavering old-world courtesy comes marbled with irrepressible impish wit, his subtle and elaborate periodic sentences alternate with arrows of straight talk, and his natural collegiality encompasses a willingness to rise in stentorian protest against any position that he feels is unsupported by evidence, inaccurate to the art, or just wrongheaded. Thankfully, and not surprisingly, the last two years of Zoom did virtually nothing to mitigate his powerful presence. We will miss you, Colin.

Mark Trowbridge

MA 1988, PhD 2000

Professor of Art History, Marymount University

Reflections of a former student

I am honored to have been asked to reflect on my experiences working with Colin Eisler at the 'Tute, his favorite nickname for our beloved IFA. As I remember it – it was awfully long ago now – I first met Colin during my second semester, when I enrolled in his class on early Netherlandish paintings in the Thyssen Collection. I didn't know it then, but this encounter would be a turning point for me. His class provided a deeper dive into the field that would remain the focus of my research up to this day. But more important than that, it introduced me to Colin, who took me aboard



when I was a rudderless Northwesterner, adrift in New York. For some reason he believed in me and in my abilities at a time when I doubted them myself. Without his support, I would certainly have returned to Portland with nothing more than an MA (maybe not even that), and no real future.

The next year I became Colin's research assistant, a position that I held for far too long, back when the 'Tute tolerated sluggish students like myself. I think that Colin was most attracted by my skills with a screwdriver, the legacy of an engineering father. But working closely with Colin also helped my progress in the classroom, where he encouraged me to take my research, and especially my writing, more seriously and more personally. I clearly remember an exchange we had while I was helping him with his book on paintings in Berlin. He asked me what I was up to that weekend – Colin was always interested in his students as people, in our lives outside academia – to which I replied, "I'm working on your paper." He quickly shot back, "Oh lord, I hope not." "Why not?", I asked, thinking that there was some other task that I had forgotten. "You should be working on your paper," he responded. That unscripted lesson stuck, and I find myself repeating it nearly every semester to at least one student who needs to find stronger motivation for, and better ownership of, their own work.

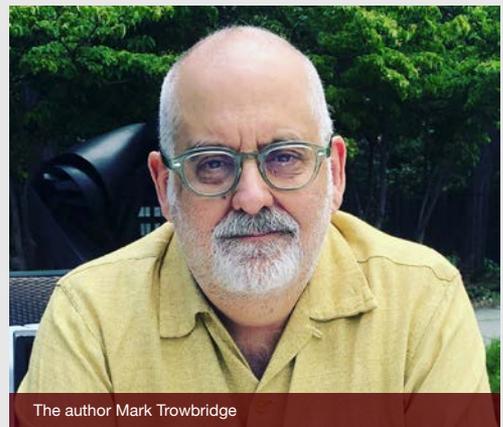
In fact, I find myself often quoting Colin to my undergraduates. Here in the trenches, most of my students have one shot at art history, and when it comes to their research, they are often unsure about their conclusions. I regularly encourage them with another of Colin's quips (always, always footnoted): "Maybe, possibly, perhaps," he once said, "these are the key words to our discipline." In other words, it's perfectly fine to use your research to pose questions and propose solutions that might, for now, be only tentative. The 'Tute was the perfect place to be wrong, he told us, and the whole point of research was to get our ideas out there for input from our peers. One of the great things about Colin is that he attracted the most friendly and supportive peers who shared ideas freely (you know who you are). To this day I remember their company with the greatest joy, and the close-knit circle we formed orbited around Colin Eisler.

Colin went on to sponsor my PhD studies and serve as my dissertation advisor. His patient editing and wordsmithing improved my work immensely. He helped me to understand that we art historians are

primarily writers, discovering the pithy in my prose. He helped me discover the power of being succinct, taking my rambling 500-page draft and paring it to under 200. But more than providing editorial wisdom, Colin once again saved my neck. I was trying to finish my dissertation while also teaching as a full-time adjunct back in Portland. As you might imagine, I was making little progress, and so Colin intervened, again showing that keen interest in students as people. He asked me quite directly why I was not finishing up, and queried "Am I the problem?" Risking too much information here, he insisted that I seek professional help to discover why I was avoiding my work. After deflecting and dithering for some weeks, I followed his direction, and I was finished within nine months. Colin was not the problem; he was the solution.

In short, I owe my entire career to Colin, and in more ways than I have detailed here. I hear his voice in my head whenever I teach, those wonderful Eisler-isms that sharpened a class's focus: how his unique choice of words or turns of phrase would help students remember a salient point at a key moment. Every year I follow his example of teaching art that you love, and using that passion to inspire your students. Quite simply, I would not be half the teacher that I am today without the example of Colin Eisler; his impact on my career has been that profound.

Even though it was roughly thirty years ago, I remember once chatting with Colin about retirement. He said, "Oh, they are going to have to carry me out of here in a box." Needless to say, I'm so happy this is not the case! Here's wishing the most wonderful retirement to my one-time mentor, my ongoing inspiration, and my friend.



The author Mark Trowbridge



A Retirement Tribute to Marvin Trachtenberg

Jean-Louis Cohen

Sheldon H. Solow Professor in the History of Architecture

During the more than sixty years since 1961, when he joined the Institute as graduate student after having studied English literature at Yale with Harold Bloom, Marvin Trachtenberg has been a creative, generous presence within the walls of Duke House. In the summer of 2022, he retired as the Edith Kitzmiller Professor of the History of Fine Arts. His longevity has exceeded that of his Doktorvater Richard Krautheimer, under whom he defended in 1967 a milestone dissertation on the then-overlooked Campanile of Giotto in Florence. Soon published in book form, this *primum opus* received the Alice Davis Hitchcock Prize from the Society of Architectural Historians – the first of numerous awards—and led to his immediate appointment to the faculty of the Institute in 1967.

Since that moment he has led a productive career as an educator, supervising some fifty dissertations written by young scholars who have in most cases found a significant place in academia. The onsite summer seminar he taught in Florence from 1995 to 2009 allowed more than a hundred Institute students to learn to read sites and buildings, thanks to Marvin's perceptive, meticulous understanding of the faintest traces left by history on the city's edifices and public spaces. His ability to question archival documents as well as vestiges of wood or stone is extraordinary, and is matched by his skills in photography, which have helped him reveal visual configurations that other historians missed.

In parallel to his committed teaching of Gothic and Renaissance architecture, informed by endless visits to the cities and the buildings of France and Italy, Marvin has been a prolific writer. On the basis of his close readings of historical evidence, in some 50 articles and six books he has challenged accepted chronologies, interpretations, and attributions, without being necessarily deferential to the major architects, as when for example he subtracted the Pazzi Chapel from Brunelleschi's list of works, to the indignation of many colleagues.

Marvin has not limited himself to the Middle Ages and the early Modern period, and had fruitful exchanges over the years with Heinrich Klotz, the founding director of the German Architecture Museum in Frankfurt/Main, who had been a fellow graduate student in Florence in the 1960s. Coinciding with the Bicentennial of the Declaration of Independence, Marvin wrote a compact and insightful monograph on the Statue of Liberty, the first scholarly study ever of the then unfashionable monument. The not-so-compact volume he wrote on several millennia of architecture (together with Isabelle Hyman) vouches for his broad interest in a discipline he has considered without hiding his engaged, personal interpretations. The latter emerged strongly, for instance, in the articles he published in 1988 on Gae Aulenti's Gare d'Orsay (in *Art in America*) and in 2003 (in the *New York Times*) in support of the winning but ultimately ill-fated project of Daniel Libeskind for the reconstruction of Ground Zero (which nevertheless was a turning point in the architect's subsequent illustrious career).

His books and articles on Renaissance Italy have a range which exceeds by far that of specialized scholars as he tackles broader issues of architecture and urban design of the period. His interpretation of Brunelleschi's perspectival constructions led him in *Dominion of the Eye* (winner of both the SAH's Hitchcock Prize and the CAA's Morey Prize) to rewrite the history of Florence's main squares and establish *trecento* visual culture as a significant historical turn. In his most recent book, entitled *Building-in-Time*, he has proposed a comprehensive theory regarding the relationship between design and the *longue durée* of the building sites which preceded modernity, which has had far-reaching impact. The number of awards he has collected since 1974 include beyond the prizes already mentioned the Sarton Medal in the History of Science from Ghent University and the Mongan Prize of Harvard's Villa I Tatti in Florence. No doubt that the years to come will allow Marvin to continue seducing and surprising his many eager readers, and in fact he is currently completing a monograph on Filippo Brunelleschi, the first Renaissance architect. It is his hope that after retirement he will be able to offer now and then a course in the fields he has studied and taught throughout his career, as well as possibly new areas of art-historical investigation.



A Selected Bibliography

Books

The Campanile of Florence Cathedral: Giotto's Tower. New York: New York University Press, 1971.

The Statue of Liberty. New York: Viking, 1976.

Architecture from Prehistory to Postmodernism. New York: Abrams, 1986, rev. ed. 2002, with Isabelle Hyman.

Dominion of the Eye; Urbanism, Art, and Power in Early Modern Florence. Cambridge (UK): Cambridge University Press, 1997.

Building-in-Time from Giotto to Alberti and Modern Oblivion. New Haven: Yale University Press, 2010.

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Essays and articles

"The Lithic Trains of Gae Aulenti." *Art in America* 70, no. 1 (January 1988): 103-06.

"What Brunelleschi Saw: Monument and Site at the Palazzo Vecchio in Florence." *Journal of the Society of Architectural Historians* (March 1988): 14-44.

"Some Observations on Recent Architectural History." *Art Bulletin* 70, no. 2 (June 1988): 208-241.

"Gothic/Italian Gothic: Towards a Redefinition." *Journal of the Society of Architectural Historians* (March 1991): 22-37.

"Why the Pazzi Chapel is not by Brunelleschi." *Casabella*, no. 635 (June 1996): 58-77.

"Architecture and Music Reunited: Dufay's *Nuper rosarum flores* and the Cathedral of Florence." *Renaissance Quarterly* (2001): 740-75.

"New Vision for Ground Zero: Beyond Mainstream Modernism," *New York Times*, February 23, 2003.

"Building and Writing San Lorenzo in Florence: Architect, Biographer, Patron and Prior." *Art Bulletin* (June 2015): 140-72

"When did the Renaissance in Architecture Begin, From Panofskian Mythography to Vasarian Historiography," in Alina Payne ed., *Companions to the History of Architecture*, vol. 1 (West Sussex: Wiley, 2017), 4-41.

"[Ayn Rand, Alberti and the Authorial Figure of the Architect.](#)" *California Italian Studies* 2, no. 1 (2011).



Photo of Marvin Trachtenberg on a trip to Egypt by former student Erik Gustafson



A Retirement Tribute to Brenda Phifer Shrobe

Robert Lubar Messeri

Director of Masters Studies;

Associate Professor of Fine Arts



In her more than three decades of service, Brenda Phifer Shrobe has been instrumental in navigating a sure and steady administrative course for the IFA. In her dual roles as Assistant to the Director and the Institute's Human Resources Officer, she has been involved in every major initiative that the Institute has undertaken, from the implementation of policies and procedures concerning sexual harassment protocols and family medical leave, to overseeing grievances, tenure and promotion decisions, and student relations. As the liaison for IFA faculty, museum directors, curators, and the general public, Brenda has built bridges that sustain our community. Her humor and nurturing presence have earned her the respect and deep admiration of our students and colleagues.

Brenda joined the Institute of Fine Arts Community in July 1990, when she was hired by Director James R. McCredie. Before coming to the IFA Brenda was the Program Coordinator for NYU's Finance Law and Taxation Department in the

School of Professional Studies. Prior to that, she worked in a paralegal capacity for the First Judicial Department of the New York State Supreme Court. Her administrative duties, involvement in career placement and student relations, and legal background provided Brenda with a broad range of tools she has adeptly used at the Institute.

As if her considerable administrative accomplishments were not impressive enough, since 2005 Brenda has worked as a Licensed Family Therapist. During her tenure at the Institute, Brenda received her MA in Psychology from NYU, with post-graduate training in family therapy at the Ackerman Institute for the Family. Her empathy as a therapist also forms the emotional bedrock of her work at the Institute. Brenda is in every sense one of our greatest human resources.

Brenda often describes the faculty, staff and students at the Institute as her surrogate family. It comes as no surprise that the members of her biological family are as accomplished as Brenda herself. Her husband of many decades, Richard Shrobe, is a Gestalt therapist and Zen Master.

Her daughter Chandrika is a Certified Hatha, Prenatal and Special Child Yoga Instructor, as well as a jewelry designer. Brenda's son David is an artist of considerable repute, and her grandchildren, Ayanna, Sasi, Luna and Milo are shining stars in their own right. At 102 years old Brenda's Aunt Lucille is the matriarch of the family, and characteristic of her generosity and compassion, Brenda is her primary caregiver.

I was appointed to the faculty of the IFA in September 1990, just two months after Brenda assumed her position. She has been a constant and reassuring presence in my life – a dear friend, an advisor and a confidante – as she has been to so many members of our community. It is hard to imagine the IFA without her, but she leaves it a better place. Please join me in celebrating Brenda's many accomplishments on the eve of her retirement, with the knowledge that she will remain in our hearts and in our lives for years to come.



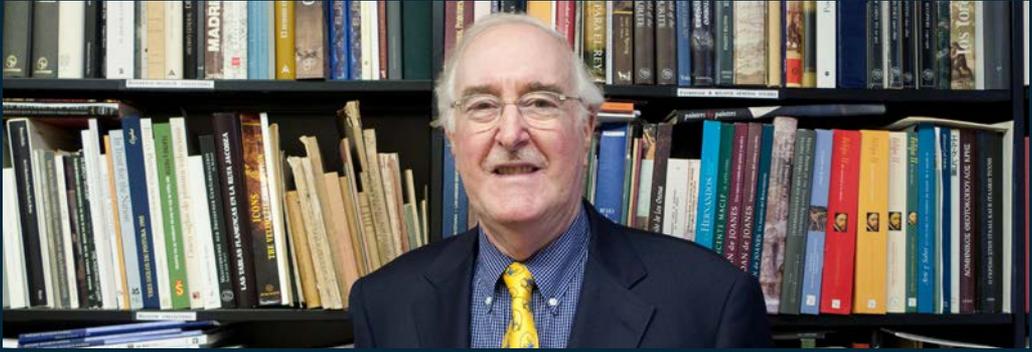




the Institute
IN MEMORIAM

Jonathan Brown (1939-2022)

A remembrance by Richard Kagan, Robert Lubar-Messeri, and Edward J. Sullivan



Jonathan Brown was a pioneering art historian who brought the study of both Spanish and Viceregal Mexican art to wide public and academic attention with his teaching, voluminous writing and exhibition curating, from the 1960s until the present decade. He died at home in Princeton, New Jersey on January 17, 2022. Jonathan Brown was the son of Jean (Levy) Brown and Leonard Brown, well known collectors of Dada, Surrealist, Fluxus, and especially Abstract Expressionist art. He was born in Springfield, Massachusetts on July 15, 1939. As an undergraduate at Dartmouth College, he became interested in Spanish language and literature. His love of Spanish art was fostered by classes at the Universidad Complutense in Madrid, where he attended New York University's junior year in Spain program in 1958-59. Brown received his PhD in art history in 1964 from Princeton where he taught in the Department of Art and Archaeology from 1965 to 1973. Jonathan Brown and Sandra Backer were married in 1966. Their house in Princeton, New Jersey, has been the family home for many years. Jonathan was recruited by NYU to be Director (1973-1978) of the Institute of Fine Arts, the university's graduate center for the study of art history and fine arts conservation. He remained at the Institute until his retirement in 2017, serving as the Carol and Milton Petrie Professor of Fine Arts. Brown instructed several generations of advanced students in his field, many of whom went on to have prestigious careers as academics, museum curators and directors. His fundamental books and exhibition catalogues on the greatest figures of Spain's "Golden Age," including El Greco, Diego Velázquez, Francisco de Zurbarán, Jusepe de Ribera and Bartolomé Esteban Murillo, among others, earned him praise at home and abroad. Brown's 1991 survey *The Golden Age of Painting in Spain* (expanded in 1998 and published as *Painting in Spain 1500-1700*) remains the standard volume on the subject.

Brown's art historical methodology, with its emphasis on such contextual issues as patronage, the demands of the art market, changing currents of spiritual belief, along with intellectual, political and social milieu in which artists lived and worked, offered new, often bold interpretations. His openness to both interdisciplinary approaches and scholarly collaboration is abundantly evident in the book *A Palace for a King: The Buen Retiro and the Court of Philip IV*, written with renowned British historian John Elliott and published first in 1980 with an expanded version in 2003.

In Spain, Brown was both a revered and a sometimes-controversial figure. His analyses of art, highlighting socio-political, economic and religious readings, were often at odds with the more traditional form of descriptive art history that was the rule in Spain until recent decades. Established Spanish scholars often questioned the value and importance of Brown's ideas and expansive understanding of Spanish culture,



but they held enormous appeal for a younger generation of scholars eager to turn their backs on the isolation imposed by the Franco regime. Many of them, including the current director of the Prado Museum, Miguel Falomir, found their way to New York to attend Brown's seminars at the IFA. Brown's numerous collaborations with Spanish museums, joint projects with Spanish colleagues, and the prestige of his writings (many of his books quickly appeared in Spanish editions) made him into an "art historical legend" in the country he knew and loved so well.

Over the course of his career Brown received numerous honors including the Medalla de Oro de Bellas Artes (1986); Comendador de la Orden de Isabel la Católica (1986); the Grand Cross of Alfonso X (1996); The Sorolla Medal from the Hispanic Society of America (2008); and recognition by the College Art Association of America in 2011 as Distinguished Scholar. Brown was elected a Corresponding Member of the Real Academia de Bellas Artes de San Fernando (Madrid), a Member of the Real Academia de Bellas Artes de San Carlos (Valencia) and, in 1988, membership in the American Philosophical Society. Between 1986 and 1996 he served on the Board of Directors of the Spanish Institute in New York City.

Among the themes closest to Brown was the phenomenon of collecting. His 1994 Andrew W. Mellon Lectures given at the National Gallery of Art (Washington DC) were published in 1995 as *Kings and Connoisseurs: Collecting Art in Seventeenth Century Europe*. This was also the subject of a 2002 exhibition at the Prado, organized in collaboration with Sir John Elliott. Brown's passion for this subject led to the founding in 2007 (following Brown's inspiration) of the Institute for the History of Collecting at The Frick Collection and the Frick Art Reference Library. Brown organized five exhibitions at the Frick, including the popular show "Goya's Last Works" (with Susan Grace Galassi). His re-assessment of the final paintings and graphic work of this great eighteenth- and nineteenth-century artist mirrored the acuity that Brown had brought to his analysis of earlier Iberian master painters.

Beginning in 1994 Jonathan Brown's attentions turned to the Spanish American world. An invitation to teach at the National Autonomous University in Mexico City provided the opportunity to examine firsthand masterpieces of what has been called "colonial art," a mode of painting that Brown insisted on calling "Viceregal," a term that has since gained considerable traction. His courses at the Institute of Fine Arts, his public lectures and his participation in a ground-breaking exhibition "Pintura de los reinos" ("Painting in the Spanish Realms"), at the Prado and in Mexico City, attested to his new-found passion for Latin American art of the Early Modern era. In the spring of 2013, he curated the exhibition "Mexican Art at the Louvre: Masterpieces from the Seventeenth and Eighteenth Centuries." 2015 saw the publication of Brown's co-authored (with Luisa Elena Alcalá and other contributors) volume entitled *Painting in Latin America, 1550-1829*. His final publication attested to his wide-ranging interests within his first love, the art of Spain. *No solo Velázquez (2020)* was compiled by Estrella de Diego and Robert Lubar Messeri and contained an author's prologue and nineteen Spanish language versions of Brown's essays concerning painting, sculpture and architecture from the late Middle Ages to Picasso. In his introduction Brown stated that "My principal stimulus was the desire to reintegrate Spanish art within its European context."

Jonathan Brown is survived by his wife Sandra, his children Claire, Michael and Daniel and their spouses David, Jamie and Sarah and his four grandchildren, Benjamin, Leo, Jake and Max.



Richard E. Stone (1939-2021)

A remembrance by Michele D. Marincola

Richard Stone (MA 1966, ABD), conservator emeritus of The Metropolitan Museum of Art and a member of the adjunct faculty of the Conservation Center of the Institute of Fine Arts for nearly 30 years, died peacefully at home on November 15, 2021, after a long illness. With him was his beloved wife, the historian of Indian art, Elizabeth Rosen Stone (MA 1970, PhD 1983), whom he first met in Erwin Panofsky's class at the Institute in the 1960s.

Richard – or Dick, as he was known to many of his friends and colleagues – was one of the leading authorities on bronze casting technologies in the pre-modern era. His research towards the doctorate on the North Italian sculptor Pier Jacopo Alari-Bonacolsi, called Antico, led to a ground-breaking article on the bronze casting techniques of the artist in 1982. This article was one of many influential publications that greatly expanded our knowledge of bronzes and metal working, East and West. Dick's depth of knowledge and expertise in examination and analysis were legendary. He read widely, and had near-total recall, amazing his colleagues and students with full paragraphs of information on the most obscure materials.

I remember once talking with Dick about an unusual dark purple fluorite that I had identified in a pigment layer, and he immediately named a sixteenth-century treatise that mentioned its use. Dick pioneered the use of radiography to study the methods of Renaissance bronze casting and could see things on an x-ray film that astonished lesser mortals. He was a generous colleague, always ready to look at an object together, share his knowledge, and explain what he saw; he adored the puzzle that objects present, and this love was infectious. Dick continued his research and writing until shortly before his death, finishing the final edits on the introductory essay, on technologies of bronze casting, for the forthcoming catalog of Italian bronzes in the collection of The Metropolitan Museum of Art.

As conservator in the Department of Objects Conservation at the Metropolitan Museum of Art, Dick not only studied and treated objects in the museum's collections, but also worked alongside James H. (Tony) Frantz (MA/Certificate in Conservation, 1975) to professionalize the department. Together they built one of the foremost conservation departments in the world, renowned for the expertise of its conservators and scientists, for its technical and scholarly output, and for the conservation and preservation of The Met's permanent collections and numerous loan exhibitions.

Dick taught art history at the former Heights campus of New York University while still a student, and later at John Jay College in Manhattan. Institute Professor Emeritus Norbert Baer remembers a story Dick liked to tell of the policemen in his course removing their gun belts and slinging them over the desks at the start of class. Some of his most influential teaching, however, was at the Institute of Fine Arts, where he taught an annual course on the materials of art and archaeology from 1986 until 2011. Class after class of art history students will recall how he stood at the front of the room, rocking slightly back and forth while producing a flawless stream of information on the materials and process of art making to accompany his slide presentations. Technology, he argued, is by necessity a part of style; the technical choices an artist makes have a large impact on how a work of art appears, and art historians and conservators needed to understand this. Even better than his classroom lectures, though, was to look at works of art in person with Dick and see through his eyes. His discussions of the Rospigliosi Cup and other fakes and forgeries he had helped unmask at The Met, with the objects there before us, were riveting. Peter Bell (PhD 2017), his student and later colleague at the museum, considers Dick's course "completely transformative" and credits him with changing how he thinks about and studies the history of sculpture. Peter writes: "It will be hard for many of us to adjust to a world where we can't just 'ask Dick.'" This feeling is widely shared among his many students and those he mentored; even more, perhaps, is our sense of loss of a generous colleague, gifted storyteller, and kind friend. He is sorely missed.



the Institute

IN THE FOREFRONT



In this Section

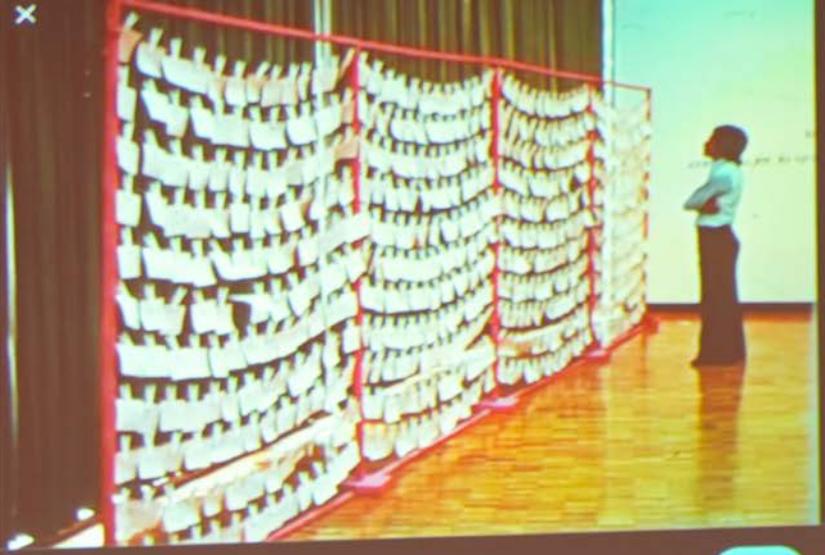
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Faculty and Staff Accomplishments

Faculty

Jean-Louis Cohen

Conferences organized, lectures

Roundtable “Da Produção ao Arquivo,” related to the exhibition *Radar Veneza – Arquitetos Portugueses na Bienal 1975-2021*, Casa da Arquitectura, Porto (October 2, 2021).

Organization of the symposium *Architecture et littérature: fiction, rhétorique et poétique*, Collège de France, Paris (May 14, 2021).

Lecture “The Constructivists”, *My Architect*, 63th Course on Palladian Architecture, Centro internazionale di studi sull'architettura Andrea Palladio, Vicenza (October 6, 2021).

Lecture cycle *L'architecture en Russie : nationalisme, internationalisme, transnationalisme*, Centre Georges Pompidou (January to May 2021).

Books

Transurban. Three Essays Exploring Perspectives on the Intertextual Circulation of City Form. Delft: The Berlage Center for Advanced Studies in Architecture and Urban Design, 2021.

Il governo dello spazio; l'architettura come vettore politico, Mendrisio: Mendrisio Academy Press, 2021.

E 1027: Restoring a House by the Sea, Paris: Éditions du Patrimoine, 2021.

Frank Gehry: the Masterpieces, Paris: Cahiers d'Art / Flammarion, 2021.

Introductions

Introduction to Élise Guillerm, *Une Cité-jardin moderne ; la Butte-Rouge à Châtenay-Malabry* (Marseille: Parenthèses, 2021): 6-8.

Essays in edited volumes and catalogues

“Frank Gehry: The Tower,” in *Luma ABCD*, ed. by Maja Hoffmann, Tom Eccles and Hans Ulrich Obrist, Vassilis Oikonomopoulos (Cologne: Verlag der Buchhandlung Walther und Franz König, 2021), 323-325.

“Grattacielo Pirelli,” in *L'architettura di Milano; la città scritta dagli architetti dal dopoguerra a oggi*, ed. by Marco Biraghi and Adriana Granato (Milan: Hoepli, 2021), 274-275.

“À la recherche des rationalismes modernes,” in *Le grand dessein du rationalism*, ed. by Roberto Gargiani and Korbi Marson (Brussels: Accattone, 2021), n.p.

“Contracts -Social, Spatial, Political,” in *Expansions, Responses to How Will We Live Together*, ed. by Hashim Sarkis and Ala Tannir (Venice: La Biennale di Venezia, 2021), 12-14.

“Esthétiques de l'Occupation,” in *La beauté de Paris; controverses esthétiques et transition écologique à Paris*, ed. by Alexandre Labasse (Paris: Pavillon de l'Arsenal, Wildproject, 2021), 86-97.

Journal Articles

“Danilo Udovički-Selb, Soviet Architectural Avant-Gardes: Architecture and Stalin's Revolution from above, 1928-1938,” *Cahiers du monde russe* 62, no. 4 (2021): 747-750.

“Sketches of Frank Gehry: A Conversation with Jean-Louis Cohen,” *Azure* (November-December 2021).

“Casablanca La Juive: Public and Private Architecture 1912-1960,” *Quest. Issues in Contemporary Jewish History*, no. 19 (September 2021): 96-140.

“Enseigner l'histoire,” participation to a round table, *Archizoom Papers # 7, L'Architecture d'aujourd'hui* (August 2021).

“History, Lightly and Untimely,” *OFFICE Kersten Geers David Van Severen, AV Monographs*, no. 232 (2021): 4-9.



Audiovisual Productions

Jean-Louis Cohen on Frank Gehry, Designing the 21st Century, producer Daniella Ohad, Apple Podcast (December 13, 2021).

Les tours jumelles, New York, Avis d'experts: monumental, Radio Suisse romande (September 5, 2021).

Conversation sur le Périif, Cadre de ville, Pavillon de l'Arsenal, Paris Immo (April 7, 2021).

Comment les hommes du passé voyaient-ils leur futur ? (3/4) : Gratte-ciel et voitures volantes, retour vers la ville du futur, Le Cours de l'histoire, France-Culture (January 6, 2021).

Thomas Crow

Awards, Honors, Fellowships

Fellowship, Huntington Library, January 2022, for research on ancient Native American sites, 19th century Federal surveys of American Southwest, and Southwestern photography from O'Sullivan to William Current.

Lectures and Panels

Andy Warhol: Dialogue with Blake Gopnik, 2/2/2022.

Publications

"On Theodore Roszak, 'The Making of a Counter Culture'," *Critique d'Art* (forthcoming Summer 2023).

"The Great Lost Look: Beyond Cultural Studies," in Mona Hadler and Kalliopi Minoudaki eds., *Pop Art and Beyond: Gender, Race, and Class in the Global Sixties* (London: Bloomsbury, 2022).

"Passages: Billy Apple," *Artforum* (January 2022).

"The Modest Museum," *Artforum* (August 2021).

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

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



Finbarr Barry Flood

Essays

"Islam and Image: Paradoxical Histories," for the catalogue accompanying the exhibition *In the Name of the Image: Imagery Between Cult and Prohibition in Islam and Christianity*, Rietberg Museum, Zurich, 302-318. Gave a public lecture, "Beyond the Bilderverbot – From Tactile Piety to Floral Figures in the Arts of Islam," in conjunction with the exhibition in person at the Museum Rietberg, Zurich (March 2022).

Keynote Lectures

"Circa 1873: Orientalism, Modernity and the Invention of the Bilderverbot," keynote address to the conference [Expanding Islamic Art Historiography: The 1873 Vienna World's Fair](#), University of Vienna (November, 2021, in person).

Invited Talks

Panelist for "Iconoclasm: Celebrating Recent Work by David Freedberg" with Barry Bergdoll, Zainab Bahrani, Andrea Pinotti, The Society of Fellows and Heyman Center for the Humanities, Columbia University (January 2022), online.

"When is a Palimpsest?," Interdisciplinary Seminar, Cooper Union, New York (April 2022), online.

"Imbibing the Image, Tasting the Text: Islamic 'Magic-Medicinal Bowls' in Context", in the seminar series, « Gestes d'images » at the Institut national d'histoire de l'art in Paris. The title of this seminar was "Absorber, manger," presented with Jérémie Koering, University of Fribourg, who gave a talk on his book, *Les iconophages*. (April 2021), online.

"Asymmetrical Dependencies in a Maritime Cosmopolis: Reading a Medieval Iraqi Image Cycle" to the Bonn Center for Dependency and Slavery Studies, University of Bonn, Germany (June 2022), online.

"The Illustrated Arabic Book as Index of Early Globalism: Reconsidering the *Maqāmāt of al-Hariri* (BnF Arabe 5847)," to the conference, *Illuminating the Eastern Christian World*, Center for the Study of Manuscript Cultures, Hamburg University (June 2022), online.

Jonathan Hay

Conferences Organized, Lectures

The Institute of Fine Arts China Project Workshop, organized in conjunction with Hsueh-man Shen and Michele Matteini.

Chinese Object Study Workshops Program, organized with Jan Stuart, Melvin R. Seiden Curator of Chinese Art at the National Museum of Asian Art in Washington, DC, and administered by the National Museum of Asian Art.

Lectures

"On the Intersecting Destinies of Paintings and Dynasties," Conference on Tang-Song Transitions, Princeton University, June 16-18, 2022.

"Ordinary Objects," keynote lecture, 4-year Convening of the Chinese Object Study Workshops Program, National Museum of Asian Art, August 25, 2022.

Publications

"薄松年教授的中国艺术史广角观" (Professor Bo Songnian's 'Wide Angle' View of Chinese Art History), *美术观察* (Art Observation), 总第291期, 2019, 60-61.

Essay contribution to "A Questionnaire on Global Methods," *October* 180 (June 2022).





Kathryn Howley

Publications

Howley, K. E. and Pearce Paul Creasman. "The 25th Dynasty Theban Mortuary Temple of the Vizier Nebneteru, Reused By Khonsuirdis and Others", *Journal of Egyptian Archaeology* 107 (2021), 1-10

Conferences Organized, Lectures, Talks

International Summer School in Ancient Egyptian Art, Ludwig-Maximilians-Universität München, "Egyptian Art in the Disciplinary Context of Art History", July 29, 2021

Cultural Diversity in Northeast Africa: Diverse Nile Seminar Series, Ludwig-Maximilians-Universität München

"Performance and Appearance: Manipulations of Egyptian Style and Ritual at Amun Temples in Napatan Nubia", September 28, 2021

Department of Art History Lecture Series, NYU, "Ancient and Modern Body Worlds in Ancient Egyptian Art", March 3, 2022

American Research Center in Egypt, Pennsylvania Chapter (Philadelphia, PA), "Ancient and Modern Body Worlds in Ancient Egyptian Art", March 12, 2022

American Research Center in Egypt Annual Meeting (Irvine, CA), "New Evidence from Sanam for the Nubian 'Dark Age', c. 1000-800 BCE", April 22, 2022

Carol H. Krinsky

"The Planning Structure of Manhattan," Pomona College, Claremont CA, March 15, 2022 (virtual)

"Understanding Manhattan in Sixty Minutes," Women's International Cultural Exchange, Paris, March 19, 2022 (virtual)

"Fundamentals of Synagogue Architecture," University of North Carolina-Chapel Hill, April 1, 2022 (virtual)

"Aspects of European Synagogue Architecture, emphasizing France," Women's International Cultural Exchange, Paris, April 15, 2022 (virtual)

Robert Lubar Messeri

Publications

"Dalí's Freud," in *Dalí-Freud, An Obsession*, exh. cat., Belvedere Museum, Vienna, pp. 200-218.

Catalogue essay on Picasso's *Monument to Apollinaire* for the Macklowe Collection auction, Autumn 2021.

Clemente Marconi

Awards, Honors, Fellowships

Socio Corrispondente, Accademia Nazionale dei Lincei, Classe di Scienze Morali

Member, Academia Europaea, History and Archaeology Section

Exhibitions

Preparing an exhibition on Picasso and Ancient Art at the Museo Archeologico Nazionale in Naples, scheduled for the Spring and Summer 2023.



Participation in Conferences, Public Talks

Participation and paper presentation for a Workshop on Urban Archaeology (remote): Milan, Fondazione Luigi Rovati, March 14, 2022.

Participation and paper presentation for a Workshop on Landscape Archaeology (remote): Rome, University of Tor Vergata, November 24, 2021.

Participation and paper presentation for an International Conference on Weapons in Greek Sicily (in person): Siracusa, Museo Archeologico Paolo Orsi and Palazzolo Acreide, November 13-14, 2021.

Participation and paper presentation for International Conference on Western Sicily (remote): Palermo, Fondazione Ignazio Buttitta, November 4, 2021.

Participation and paper presentation for International Conference on Greek Urbanism (remote): Paestum, Fondazione Pandemos, October 1, 2021.

Participation and paper presentation for the International Conference on Western Sicily: Erice, Scuola Normale Superiore di Pisa and Center Ettore Majorana, September 29, 2021.

Webinar University of Salerno: "The Patronage of Western Greek Art and Architecture," July 1, 2021.

Participation and paper presentation for an International Conference on Greek and Roman Architecture (remote): University of Padova, June 3, 2021.

Publications

Marconi, Clemente and Andrew Ward. "Temple R in Selinunte and the Construction of Tradition." *Journal of Ancient Architecture* 1 (2022): 9-35.

"Votivgaben bei antiken Tempel von Selinunt entdeckt." *Antike Welt* 5/2021 (2021): 4.

"The Archaeology of Sicily under the Bourbons: A Reappraisal." *Bulletin of the Australian Archaeological Institute at Athens* 17 (2021): 4-11.



"The Carthaginian Conquest and Destruction of Selinus in 409 B.C.: Diodorus and Archaeology." In *The Destruction of Cities in the Ancient Greek World: Integrating the Archaeological and Literary Evidence*, eds. Sylvian Fachard and Edward Harris, 85-107. Cambridge and New York: Cambridge University Press (2021).

Lazzarini, Lorenzo and Clemente Marconi. "A New Archaeometric Analysis of Marble Sculptures and Architectural Elements from Selinunte in the 'Antonino Salinas' Museum in Palermo." *Marmora* 16 (2021): 17-46.

"Due considerazioni preliminari sulla decorazione figurata dell'architettura sacra greca." In *Storia dei Mediterranei. Imperi e culture tra terra e mare. Annale 2*, ed. Carlo Ruta, 98-137. Ragusa: Edizioni di Storia e Studi Sociali (2021).

Michele Marincola

Lectures and Panels

"Objects of Memory, Monuments to Trauma: Conservation and Preservation Issues," Warnock Lecture Series, Northwestern University, February 23, 2022.

"Cultural Heritage Conservation as a Human Practice: Ethics and Decision Making in an Unstable World," SUNY New Paltz, October 21, 2021 (via Zoom).

Michele Marincola and Lucretia Kargere, "Collaborative Research and Writing of *The Conservation of Medieval Polychrome Wood Sculpture*," CESMAR7 IX Congresso Internazionale, Colore e Conservazione, Knocking on Wood: Materiali e Metodi per la Conservazione delle Opera in Legno, November 19, 2021 (online conference)



Alexander Nagel

Publications

“[The Donatello Enigma](#),” *Airmail* (March 19, 2022)

“Christ in the Ablative: Botticelli’s ‘Man of Sorrows,’” in *Botticelli: The Man of Sorrows* (New York: Sotheby’s, 2022), pp. 26-31.

“Parmigianino’s *Madonna of the Rose*: The Revelation of the Earth,” *Res: Journal of Anthropology and Aesthetics* 76/76 (2021), pp. 291-303

“The Shape of Generation in Art,” in *Senzamargine: Passages in Italian Art at the Turn of the Millennium*, eds. Bartolomeo Pietromarchi and Stefano Chiodi (Venice: Marsilio, 2021), pp. 61-71

Presentations

Panel organizer and speaker, “[Michelangelo and other Renaissance and Baroque Masters: Essays by Leo Steinberg](#),” Institute of Fine Arts/ Brooklyn Rail’s New Social Environment. Speakers: Shawon Kinew, Christian Kleinbub, Mara Loh, Alexander Nagel, Sheila Schwartz, March 1, 2022.

“The Revelation of the Earth,” Keynote lecture, NYU Medieval and Renaissance Graduate Interdisciplinary Network (MARGIN) conference *Apocalypse and Revelation*, May 25, 2021

Host, Discussion with Blake Gopnik and Thomas Crow, “Andy Warhol Now,” offered to IFA Connoisseurs’ Circle, February 2, 2022

Christine Poggi

Lectures and Panels

Series of three lectures, Scuola Normale Superiore, Pisa:

“The Body as Hieroglyph: Race and Gender in Early Picasso,” May 30, 2022

“Balla’s Vortices: The Volatile Politics of an Abstract Form,” May 31, 2022



“ ‘The Face of Our Time’: Kasimir Malevich’s *Zaum* Self-Portrait in the Context of War,” June 1, 2022

Presenter, panel on the final publication of texts by Linda Nochlin, *Making it Modern: Essays on the Art of the Now*, ed. Aruna D’Souza, April 14, 2022

Podcast: *The Picture: Conversations with Acquavella Galleries*, 11, conversation with Michael Findlay and Olivier Berggruen; and filmed presentation of works in the exhibition, *Picasso: Seven Decades of Drawing*, Acquavella Galleries, October 2021

Essays

“Polymateriality: Futurism and Beyond,” and “Avant-Garde Houses: From Balla to Schwitters,” in *Futurism and Europe: The Aesthetics of a New World*, ed. Fabio Benzi, ex. cat. (Otterlo: Kröller-Müller Museum, 2023), in press.

“Cartographies of Crisis: Mona Hatoum’s Geopolitical Mappings,” in *European Avant-Garde and Modernism Studies* 7, ed. Kate Kangaslahti, Sascha Bru, Li Lin, David Ayers, and Iveta Slavkova (Berlin: De Gruyter, 2022), 25-52.

“Trace and Metamorphosis in Picasso’s Drawings,” in *Picasso: Seven Decades of Drawings*, ex. cat. (New York: Acquavella Galleries/Rizzoli, 2021), 30-67.



Hannelore Roemich

Time-based Media Initiative: Organizing Public Lectures

Changeability, Variability, and Malleability: Applying Time-based Media Conservation Principles to the Preservation of "Big Stuff," March 2, 2022

Perspectives from a Private Collection: How the Thoma Foundation Collects and Conserves Digital, Video and Media Art, December 1, 2021

Video Sculpture in Shigeko Kubota: Liquid Reality at MoMA: Collaboration, Conservation, and Care, November 3, 2021

Copyright and Contracts in Contemporary Art, October 22, 2021

Time-based Media Initiative: Organizing Workshops

Film and Projection, March 2022

DIGITAL PRESERVATION - Caring for Digital Art Objects, July 2022

ART WITH A PLUG - Introduction to Electricity and Electronics, May 2022

Artist Interviews, TBM special, March 2022

Conferences Organized, Lectures, Talks

H. Roemich: "Glass Science and Glass Degradation," 25 January 2022, Winterthur Museum/ University of Delaware Conservation Program.



Robert Slifkin

Books

Quitting Your Day Job: Chauncey Hare's Photographic Work (London: MACK, 2022).

Articles and Essays

"Abstract Animism," *Text Zur Kunst* 122 (June 2021), 152-169.

"Vulgar Metamorphosis," in *David Smith, Sculpture, 1932-1965*, exh. cat. (West Bretton: Yorkshire Sculpture Park, 2021), 27-32.

"Transitive Abstraction and Homeless Representation," in *Manoucher Yektai* (New York: Karma, 2021), 29-38..

"Inner and Outer Space," in *Alexander Calder: Minimal/Maximal*, exh. cat (Berlin: Neue Nationalgalerie, 2021), 56-70.

"Orienting Frankenthaler," in *Imagining Landscapes: Paintings by Helen Frankenthaler, 1952-1976* (New York: Rizolli, 2021), 4-13.

Exhibition Reviews and Criticism

"Alan Sonfist at Shin Gallery," *Artforum* (February 2022), 159.

"David Hammons: Day's End," *The Brooklyn Rail* (June 2021), 32.

Edward J. Sullivan

Publications

Review of “Estamos Bien: La Trienal, El Museo del Barrio” in *Burlington Contemporary* (October, 2021 online)

“Soledad Salamé: Moving Through the Earth, Crossing Borders and Boundaries” in exhibition catalogue *Soledad Salamé Forced by Nature* (Transart Foundation: Art & Anthropology, Houston Tx. and Galería NAC, Santiago de Chile)

“Dra. Inmaculada Socias and the Institute of Fine Arts” in *Scripta Mirabilia: Docència, recerca, transferència de coneiximent a Inmaculada Socias i Batet, Historiadora d’Art* (Barcelona: Publicacions de l’Abbadia de Montserrat, 2022)

Other activities

Organizer and convener, six-month long international symposium on the subject of *El Dorado: GOLD*, in conjunction with a major exhibition on this subject in 2023-2024 at The Americas Society (NY), the Fundación Proa (Buenos Aires) and the Museo Amparo (Puebla, Mexico).

Thelma K. Thomas

Presentation

“‘And Uriel is before me’: The Cultural Horizons of a Watching Angel in a Wall Painting at the Monastery of Apa Apollo at Bawit, Egypt,” invited presentation for the symposium, *The View from Africa: Greco-Roman Antiquity through an African Lens*, The Vincent J. Rosivach Lecture Series in Ancient Mediterranean Studies, April 11-12, 2022

Publication

“Monumentale Reste: Gail Rothschild interpretiert spätantike Textilien,” in C. Fluck and K. Mälck, eds., [Think Big! Gail Rothschild porträtiert Textilfunde aus Ägypten](#) (2022). This publication accompanies the exhibition opening on July 1, 2022 at the Bode-Museum (Skulpturensammlung und Museum für Byzantinische Kunst, Staatliche Museen zu Berlin, July 1 to October 31, 2022)

Staff

Jenni Rodda

Manager, Digital Media and Computer Services

On the Future of Local Image Collections. Conference session organizer. Visual Resources Association annual conference, Baltimore, Maryland, March 29, 2022.

Lori Salmon

Head, Institute of Fine Arts Library

“[Black Art Librarians: Vision and Image](#),” BLACK PORTRAITURE[S]: Toronto, Absent/ed Presence, The Ryerson Image Centre and the School of Image Arts at Ryerson University, October 14-16, 2021.

Ricci, Giana, and Lori Salmon. “[Art Library Collections at Research Universities: Challenges and Opportunities for Collaborative Collection Development](#).” *Art Libraries Journal* 47, no. 3 (2022): 67–74.



Faculty Voices

Jean-Louis Cohen

Sheldon H. Solow Professor of the History of Architecture

Besides the courses I taught in the fall of 2021, I have devoted most of my time to research on a series of themes. I have continued the preparation of a major volume devoted to Russian architecture between the mid-19th and the late-20th centuries. This led me to visit Kyiv and Kharkiv during the summer, meeting with colleagues and looking at the main sites of architectural invention. Since February 2021, most of the people I have encountered are in exile, and many of the sites I have visited are reduced to ruins.

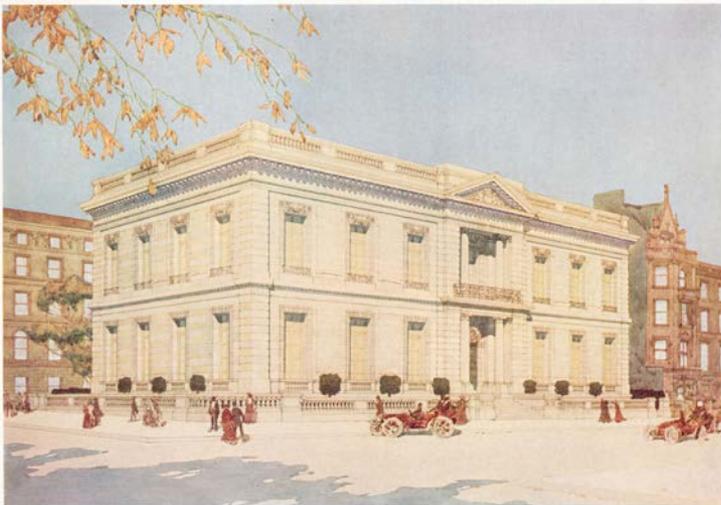
In more peaceful areas of the planet, I have pursued my research on the work of Frank Gehry, both in the archives kept by the Getty Research Institute and in the architect's office, through long conversations with him. At the same exact latitude as Southern California, in the Moroccan metropolis of Casablanca, I took part in the preparation of a heritage preservation plan for the center and its remarkable modernist edifices, which should be the prelude to a UNESCO world heritage list application.

In parallel with these exotic adventures, One East 78th Street has been the locus of a long-awaited

endeavor. Together with Daniella Berman, a doctoral candidate at the Institute, and Jon Ritter, a professor in practice at NYU's department, we have edited a volume devoted to the history of Duke House, from the commission given in 1907 to the Philadelphia architects Horace Trumbauer and Julian Abele to the present day. Entitled *Duke House and the Making of Modern New York: Lives and Afterlives of a Fifth Avenue Mansion*, the book will be issued before the end of 2022 by Brill, publisher in Leyden, the Netherlands. It includes contributions first given in a seminar I taught in 2012 and subsequently presented at the conference celebrating the Institute's 75th anniversary the following year.

The building was famously considered by Frank Lloyd Wright as the best of all those facing Central Park. Its genesis is inscribed in the urban society of Manhattan's Upper East Side, in which the Dukes aspired to be highly visible. The design and the construction of the building, from its French-inspired stone envelope to its furniture, is narrated step-by-step, as is the transformation of its domestic space into a learning institution, performed by Robert Venturi in the late 1950s.

Altogether, the book illustrates both the qualities of the Institute's home and the potential of its students to contribute collectively to the history of architecture and urban culture.



Horace Trumbauer, with Julian Francis Abele. James B. Duke House, 1909–12. Watercolor by Jules Guerin, 1909. From *Yearbook of the Annual Architectural Exhibition, American Institute of Architects*, Philadelphia Chapter (Philadelphia: Chapter, 1910). Free Library of Philadelphia, Art Department.

Horace Trumbauer, Architect, Philadelphia, Pa.

Residence at Fifth Avenue and Seventy-eighth Street, New York.

Drawing by Jules Guerin.



Robert Lubar-Messeri

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

Dear MA Class of 2022

It is with special pride that I salute you as the first MA class to graduate since I became Director of Master's Studies in September 2020. Your academic accomplishments bear witness to the exceptional perseverance you have demonstrated amidst extraordinary challenges. The Covid pandemic has upended the normal course of graduate studies for the two years you have been in residence at the Institute. From on-line classes to restrictions on the use of libraries, archives and other scholarly resources, you have negotiated with resolve and commitment a complex and historically unprecedented situation. At a time of great uncertainty for us all – the war in Ukraine; political dysfunction and the challenges to our own democratic system of governance; the assault on truth and the imposition of false narratives; racial, sexual and gendered divides; the machinations of authoritarian leaders across the globe; and the existential crisis for us all that climate change represents – you have chosen to chart a path forward and to engage with the world through your studies. Surrounded by obstacles at every turn, you have demonstrated the resilient power of youth to surmount these challenges and to forge ahead. Your strength and determination fill me with optimism that

the legacy my generation has left—a decidedly mixed bag of progress, violence and retrogression—can be transformed into a better and more productive world under your leadership. Art history may seem far removed from the immediate realities of a world in crisis, but through our shared work and research, through engagement with the world of ideas and the desire to pursue knowledge, we can each do our part to seek enlightenment, truth and understanding. This is our collective task, one that comes with renewed commitment to the future.

It is my belief that curiosity about the world and the desire to engage deeply with the past will ensure that hope triumphs over despair through our work as art historians. Many of you have taken the themes of race, sexuality and gender as points of departure for your MA theses: the performative body; Black pain; queer identities; the post-industrial order; the myth of white supremacy; feminism; geopolitics; ethnic stereotypes and typologies; and cultural diversity and intersectionality. These approaches represent technologies of thought that promise to emancipate individuals as social subjects. Your work represents a beacon of light, a window onto our past and collective struggles, and an admonition to future generations. I am honored to have served as Director of Graduate Studies during this difficult period, and to have been reminded yet again of the power and promise of youth. Congratulations, graduates.



Michele Marincola

Sherman Fairchild Distinguished Professor of Conservation and Chair of the Conservation Center; Conservation Consultant, Villa La Pietra

The Year at the Conservation Center



The return to full time, in-person teaching was hugely welcomed by students and faculty alike. Properly masked while working in the studio, with the HEPA filtration running at full blast, kept us feeling safe in the classroom, even if sometimes we struggled to hear each other! I want to thank our faculty for their forbearance through this academic year, and their dedication to teaching and mentoring. It has been a challenging time for us all, especially our students.

This has been a year of big change. We will sorely miss Professor Hannelore Roemich, our Hagop Kevorkian Professor of Conservation, who retired from NYU in August of 2022. Since Hanne arrived at the Conservation Center as a professor of conservation science in 2007, we have benefited from her deep field experience, commitment to teaching, and dedication to our new curriculum in time-based media art conservation, funded by a generous grant from the Mellon Foundation (see *Homage to Hanne* by Christine Frohnert, page 22).

Hanne also devoted herself to leadership at the Institute, serving as Chair of the Conservation Center on several occasions. We wish Hanne “Alles Gute” as she returns to her beloved Coburg, and look forward to seeing the places she will go. Shan Kuang, our Associate Conservator of the Kress Program in Paintings Conservation, is also departing this summer, and has accepted the position of Conservator at the Kimbell Museum in Fort Worth. Shan has been a prodigiously productive conservator for the program, treating a host of significant paintings and researching, writing, and uploading content for the new Kress Collection website devoted to the study and conservation of Kress paintings. We wish Shan and her family all the best in Texas! Two new staff members, Molly Hughes-Hallett, the Kress Fellow in Paintings Conservation, and Lauren Klein, the Laboratory and Study Collection Manager, already feel like old hands and help form an invaluable team supporting students and staff in our work.

With so many faculty departures in the past two years, it is welcome news that we have been given permission to appoint full time associate and assistant professors in paper conservation and conservation science. Each new faculty member will serve for a term of one to three years while we search for tenured or tenure-track professors in conservation science, paper, and paintings conservation in the near future. Lisa Conte (IFA/CC 2011), the Head of Conservation at the 9/11 Memorial and Museum, will join us in September 2022 as Visiting Associate Professor of Paper Conservation. Lisa has expertise in modern and contemporary works of art on paper and is conducting exciting new research in the conservation of sacred and profane cultural heritage. She will teach in these areas in 2022-2023. Glennis Rayermann (PhD University of Washington, Chemistry) will also join the faculty in Fall 2022 as Visiting Assistant Professor of Conservation Science. She brings her experience in materials analysis, authenticity studies, and graduate conservation teaching to the position. We look forward to welcoming both of these exceptional professionals to the faculty.



Prita Meier

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



My current research centers on an African diasporic space that has received little attention in the discipline of art history: the African Indian Ocean world. I am completing a new book, *Sea of Things: A History of Photography from the Swahili Coast* (under contract with Princeton University Press), which focuses on vernacular photography in the region, from the late nineteenth to early twentieth centuries. The aim of the book is to foreground the significance of oceans in shaping photographic meaning in Africa.

The Swahili coast of eastern Africa is one of the most fluid nodes of maritime connectivity, where diverse peoples, ideas, and materials converge and intermingle. The region has long been in dialogue with places across the world, especially the coastal regions of South Asia and the Middle East. Not long after its invention in the 1830s, photography, one of global modernity's most revolutionary media, became essential to Swahili practices of self-fashioning. Commercial photography studios were wildly popular in the port cities of Zanzibar, Mombasa, and Lamu already by the 1860s. But what did—and does—photography mean to the communities living in this

littoral region? Why was the photograph so immediately desirable?

The book aims to answer these questions, showing how photography was primarily about the tactile pleasure of beautiful objects and the power to make objects—and people—travel great distances. While I provide important social and historical contexts, I primarily foreground the aesthetic and cultural politics of photography, revealing how photos accrued value as they circulated from one context to another or from one port to another. In fact, especially before independence from Britain in the 1960s, the photograph was primarily understood as an itinerant thing, made and sold by humble merchants, who also had opened the first studios in Mombasa and Zanzibar.

There is no Swahili port city or island that has not been touched by slavery, racism and colonization and photographs tell stories of individuals whose lives have been erased or misrepresented by the written archive. Especially young African men and women did things in photographs that confounded many, including colonial authorities and even their own families and town elders. But stepping into photographic visibility was complicated; it was often an act of revolution and joyous experimentation, but it could also be a sharp reminder of the afterlives of slavery and forced migration. In the book, I very much seek to do justice to the ways photographs were often expressions of freedom and unfreedom simultaneously.

Spring 2022 I taught a new seminar at the IFA, The African Indian Ocean World: New Horizons for Art History, which brought together students from the IFA, ISAW and the Graduate Center at CUNY. Many of the seminar's students also participated in the "Emerging Voices in Indian Ocean Art and Culture" conference, which was hosted by Virginia Commonwealth University Arts Qatar in May 2022. The conference was part of the Indian Ocean Exchanges program, which seeks to nurture emerging scholars and support collaborative research from the Indian Ocean world. I serve as the consulting faculty member of this program, which is supported by the Getty Foundation through its Connecting Art Histories initiative.

Finally, I am very much looking forward to my new role as joint IFA faculty, starting fall 2022.



Edward J. Sullivan

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

The Gender and Sexuality Forum

One of the many strengths of the Institute is its ambitious agenda of events (lectures, symposia, artist talks, conservators' discussions, studio, and museum visits etc.) that serve a wide variety of student, faculty and IFA community constituencies. Nonetheless, it became very clear to me over the past several years that there was no platform for a discussion of issues related to gender and sexuality within the realm of the visual arts. There was a keen desire on the part of many students for such a venue of debate and analysis. In the spring of 2020, I sought the advice of as many students as possible regarding the nature of their interests and from these conversations the Forum on Gender and Sexuality was created. I have the privilege of serving as faculty advisor and Director Poggi, who demonstrated her enthusiasm and support from the beginning, was a source of both inspiration and financial backing. The first part of the academic year 2021-2022 was a gestation period for the group, and the steering committee consisting of Andy Ho Tung Cheng, Danielle Byerly, Lillian Beeson, and Joseph Shaikewitz, met several times to discuss the directions they would take and possible activities for spring, 2022.

The Forum held three very successful events in April 2022. The first was a studio visit on Friday, April 8, with Roberto Juarez, a New York-based artist who, beginning in the 1980s, has had a successful career, showing in galleries such as Robert Miller and Charles Coles. I accompanied the group to Juarez's Lower East Side studio where we discussed his work of the 1980s, a time when he formed an integral part of the downtown NY scene and became well known for, among other themes, neo-expressionist allegories of sexuality and the ravages of the AIDS crisis.

The second event was a visit on Friday April 15 to the Candace Madey Gallery on Rivington Street (LES) to view the two-artist exhibition of Siobhan Liddell and Linda Matalon. The group had the privilege of being guided around the show by the curator Ksenia Soboleva, a recent IFA PhD whose dissertation dealt with lesbian artists and the AIDS crisis in the 1980s and 90s.

The final event of the semester was a very successful and well-attended visit on April 29 to The New Museum's splendid exhibition of Faith Ringgold. The group had the pleasure of being guided through this large and provocative show by the museum's Chief Curator Massimiliano Gioni who was extremely generous with his time and knowledge.

The Gender and Sexuality Forum has gotten off to an auspicious start and it is sure to continue in 2022-2023 with an even wider variety of student-driven discussions, panels, and studio visits.

The Roberta and Richard Huber Colloquium on Spanish and Latin American Art

Roberta and Richard Huber are longtime supporters of the Institute. Their philanthropic efforts have been directed specifically toward activities related to the cultures of the Spanish and Portuguese nations on both sides of the Atlantic as well as the Philippines. The Colloquium was originally organized by the late Jonathan Brown, and for many years Professors Lubar and Sullivan have played a role in its activities. Currently I serve as faculty advisor. PhD candidate Shannah Rose has done an admirable job as student coordinator.

In the 2021-2022 academic year the Colloquium was especially active. As was the case for all such events, online presentations were the rule. We held four very well-attended sessions, two in the fall and two in the spring semesters. While the always-popular reception was absent, the audience demonstrated their enthusiasm with lengthy Q&A periods after each talk.

On November 8, Dr. Margaret Connors McQuade (Deputy Director and Curator of Decorative Arts at the Hispanic Society Museum and Library) presented the talk "Búcaros de las Indias: The European Craze for Burnished Pottery of the Americas." She placed this unique form of Latin American (principally Mexican) ware within its historical and social context, explaining its immense popularity among elite patrons and collectors in Spain. On November 16, Dr. Florina Capistrano Baker spoke on Philippine visual and material culture. Her lecture, "Transpacific Engagements: Transcultural Engagements and Philippine Visual Culture" was co-sponsored by SULO: the Philippine Studies Initiative at NYU.



The spring 2022 semester focused on traditional arts of Spain and the Spanish domains of Europe. On March 1, Guillaume Kientz, recently named Director and CEO of the Hispanic Society, outlined the changes in his institution, a renowned New York City treasure trove of art from the Iberian Peninsula and beyond. His lecture was entitled “The Hispanic Society Museum and Library: Into the Future.” Our last Huber Colloquium meeting of the semester was held on May 10 when Dr. Giulio Dalvit, the newly appointed Assistant Curator of Sculpture at The Frick Collection discussed the magnificent, but politically problematic 1571 bust of the Fernando Alvarez de Toledo y Pimentel, Duke of Alba, by Flemish artist Jacques Jonghelinck. Dalvit wove a fascinating story of intrigue and revolt in Spain and the Spanish Netherlands focusing on the very timely subject of image destruction in eras of social unrest.

IFA events sponsored by The Institute for Studies on Latin American Art (ISLAA)

The Institute’s long-standing commitment to the arts of the Iberian Peninsula and Latin America in both its teaching profile and its numerous study initiatives (lectures, panels, symposia and publications) has been greatly enhanced in the recent decade by the generous engagement of the Institute for Studies on Latin American Art. This organization was created in 2011 by philanthropist Ariel Aisiks to promote knowledge and study of the modern and contemporary arts produced in the Spanish and Portuguese speaking nations of the Americas.

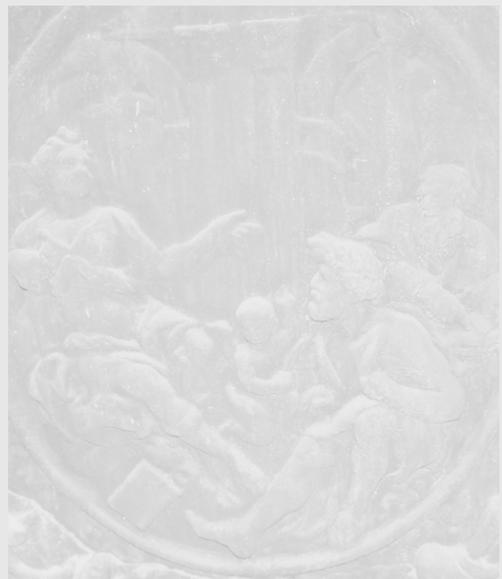
Several of these IFA-based initiatives are entirely organized by students. They include the regular meetings of the “South & About” study group, where graduate students specializing in the field at NYC area universities present research on their MA theses, PhD dissertations, or independent projects and receive feedback and often critically helpful suggestions from their peers.

Since 2017 a group of students from the IFA, the Graduate Center of CUNY and Columbia have created a multi-day International Student Symposium, deciding on a provocative theme each year, publishing a call for papers, and choosing graduate student and emerging scholars to present their findings and discuss their ideas in in-person encounters of a professional and social nature. The past several editions of the symposium have been online due to the pandemic but have nonetheless been extremely successful.

The theme of the Sixth Annual Symposium of Latin American Art was entitled “Movement & Presence: The Visual Culture of the Americas.” It was held on Zoom on March 30, 31, and April 1, 2022. A partial quotation from the student-authored description of this event gives us a flavor of the content of the contributions (given in English, Spanish and Portuguese):

“Latin America”—the idealized landscape, geospatial entity, and sociocultural construct—has been shaped and mythologized by, through, and against movement. The invention of America and, later, of Latin America, legitimized and enabled the dispossession of land and Indigenous lifeways—of Abya Yala and Turtle Island, for example—into the Euro-Christian imaginary and facilitated the colonial and imperial expansion of the West across the globe...

Encompassing strategic moves, social movements, and embodied ways of being within its formulation of movement, the Symposium posits movement and presence as a set of epistemological strategies to recalibrate how art scholarship contends with objects and artworks. By foregrounding movement, the Symposium centers embodied cultural practices and performance, as well as critical re-readings of objects, artifacts, and archives.



Thelma K. Thomas

Director of Graduate Studies;
Associate Professor of Fine Arts

2021-2022 Update

Like so many of you, I began the year with high hopes for increasing opportunities for in-person interaction. In late August at the welcome session for new students, I showed my optimism by quoting from an opinion piece in the New York Times by the psychologist Adam Grant, "[There's a Specific Kind of Joy We've Been Missing](#)" (July 10, 2021). I had wanted to share the idea of "collective effervescence," the joy that happens only in groups. During the year, we did experience such moments despite social distancing, masking, and our continued reliance on virtual communication. Thanks to Zoom, I held professionalization workshops on fellowships, the CV, teaching, and public speaking with the help of Conley Lowrance, our Manager of Academic Programs in the Academic Office, and my faculty colleagues Jonathan Hay, Rob Slifkin, and Alex Nagel. I participated in a couple of group conversations on program milestones and attended Town Halls convened by Director Chris Poggi and GSA President Helina Gebremedhen. As I write this, I am working to reach my goal of meeting individually with each student before we break for the summer. The results of long term work on admissions and the brief moments of dissertation defenses provided some of the high points of my work as DGS. Here is proof of several of those happy occasions:



Julia Bozer's dissertation defense (August 27, 2021)



Katerina Harris's dissertation defense (August 27, 2021)



Pinar Gnepp's dissertation defense (December 6, 2021)



Anna Majewski's defense (December 17, 2021)



Elizabeth Lee's defense (April 8, 2022)



Charlotte Healy's dissertation defense (April 27, 2022)

Our students continue to impress me with their capacity to summon and sustain extraordinary focus on their courses, examinations, theses and dissertations, and extracurricular efforts to build their careers. I have tried (not always successfully) to keep up with the responsibilities that come with being DGS. Even as I near the end of my three-year term, my learning curve is still rising.

Getting to know more of our students continues to lift my spirits as does working with my efficient, talented, humane colleagues in the Academic Office. I know that I will miss these interactions, both virtual—and all too rarely—in person, that show me who we are now and allow me to glimpse what the Institute community can become in the future.



Student Voices: Art History

MA Students

Sophia Bevacqua, MA 2022



Earlier this year I was honored to be admitted to the PhD program at the Institute. I am looking forward to continuing my research on Italian Renaissance drawings, specifically on how artists from that period used this medium to explore the potential mutability of the human figure.

My interest in this topic was sparked during the years I spent working as a fellow in the Vatican Museums. The juxtaposition of Renaissance religious images with ancient Roman sculpture that one finds within this city-state's walls made me realize the extent to which bodily transformation underpins both Christian ritual and mythological narrative. The innumerable illustrations of Ovid's mythological tales depicted in secular paintings from the Italian fifteenth and sixteenth centuries reaffirms the period's preoccupation with themes of metamorphosis and human-animal hybridity—a preoccupation that complicated Humanist ontological deliberation on what, exactly, constituted humanness.

When I began to study Italian Renaissance drawings in my MA program coursework, I became increasingly aware that the period's artistic impulse to explore the mutability of the human form exceeded painted depictions of narratives concerning metamorphosis—it impacted draftsmanship as well. Before progressing to the fixity of the painting, the fluid and exploratory sheet of a schizzo (a sketch drawing) featured the artist's working out of the figural form in fragments and open line—rendering the human subject as multiple, ever-evolving forms across the drawing sheet. My initial engagement with this topic culminated in my master's thesis on the figural drawings of the Florentine artist Piero di Cosimo (1462-1522). While Piero's paintings depict scenes from Ovidian tales of bodily change and flux, I argued that his sketches engaged a concept of formal metamorphosis far more descriptively, as a method of figuration. Several of his sketches feature the sequential, progressive reworkings of the human figure in ink and chalk, as well as hybridizations of the drawn human form experimentally intermixed with animal parts. It is in this process of drawing the figure that the act of transformation is made visible.

My Shelby White and Leon Levy Grant allowed me to travel to the United Kingdom this past spring to view drawings central to my thesis at the British Museum and, more spectacularly, those kept in the Collection of Her Majesty the Queen at Windsor Castle.

This summer, by way of the generosity of the Klesch Foundation scholarship, I will be returning to Europe to continue my archival research. At the Albertina in Vienna, the Istituto Centrale per la Grafica in Rome, and the Uffizi Gabinetto dei Disegni e delle Stampe in Florence, I plan on viewing additional drawings by Piero di Cosimo, as well as sheets by the hands of Leonardo da Vinci, Amico Aspertini, Francesco di Giorgio Martini, among other artists whose sketches of human figures experiment with formal mutability and hybridization. I am eager to discover what else is buried in the archival boxes preserved in a state of perpetual transformation.



Elyse Howell, MA candidate

The First Year Perspective

My first experience walking through the famous doors of the Institute of Fine Arts was, in a word, intimidating. The Vilcek Great Hall of the Duke House mansion is a sight to behold unto itself, and in it I saw not only its grand fireplace and staircase, but the presence of the great minds who have walked through it in the Institute's impressive year history. In the company of so much greatness, how was I to find my place?

I was given my answer almost immediately, in the form of the opportunities on offer at the Institute. I found my place as a budding art historian with the professors who listened and helped me pick through my various threads of interest, teaching me how to develop my ideas into fully fledged graduate school papers and projects. One of these, a seminar paper I completed this past Spring, I have chosen to advance into my thesis. I found my place as a young art professional when I had the opportunity to take part in NYU's Curatorial Collaborative. I worked with three fellow student curators to design and write the catalog for a virtual exhibition of ten NYU Steinhardt BFA Honors students, which opened this past February. I found my place as an Institute employee while working as the Audio/Visual Assistant for the DM/CS department; in this position I spent many hours in the Vilcek Great Hall, learning the Institute's technology and assisting professors. I found my place as a student advocate at the First Year Social Chair of the IFA's Graduate Student Association, where I was able to plan events for the entire IFA student body. Most of all, I found my place as a student. Whether it was sitting in class, studying in the library, discussing ideas on the front steps during lecture breaks, or having fun at one of the social events, I was able to form bonds with my incredible classmates. Every single student brings their own unique perspective to the Institute, and they have all taught me so many new ways to approach art.

Now, when I walk through those famous Institute front doors, I feel at home. I found my place among my work colleagues, my fellow GSA members, my professors, my co-curators, and with my new friends. The community within those doors is one I could not have imagined when I first walked in, and it is one which I am very proud to have joined this past year.

PhD Students

Brandon Eng, PhD Candidate

The Mellon-Marron Research Consortium Fellowship at The Museum of Modern Art



Archival research and writing for the dissertation can be a solitary pursuit during the best of times. With the added strain of social distancing and the ongoing pandemic, I jumped at the chance to serve as the 2021-2022 Mellon-Marron Research Consortium Fellow in the Department of Media and Performance at The Museum of Modern Art. Meant to provide PhD students with "hands-on experience in museum practice," I was eager for a pivot from the isolation of dissertation work. In September 2021, I joined two exhibition projects in my department: *Just Above Midtown: 1974 to the Present* (organized by Thomas J. Lax, Curator, and Lilia Taboada, Curatorial Assistant, with Linda Goode Bryant, founder of Just Above Midtown), and *Joan Jonas* (organized by Ana Janevski, Curator, and Gee Wesley, Curatorial Assistant).

In the fall, I spent time working in the extensive and largely unpublished archive of Just Above Midtown (JAM, for short) an art gallery founded in 1974 that foregrounded the work of Black artists and others who struggled to find support in larger, primarily white art institutions. Under the direction of its founder Linda Goode Bryant, JAM helped champion the early careers of now canonical artists like Senga Nengudi, Maren Hassinger, David Hammons, and Howardena Pindell. I have had the opportunity to write texts for the exhibition's catalog which will include an extensive chronology featuring writing and research on the gallery and images and



documents drawn from the JAM archive. My archival research has also supported the development of the exhibition checklist which will include many artists who have not shown at MoMA, and who are not generally associated with JAM. Tracking down artworks from the 1970s and 1980s (especially ones made of ephemeral or unstable materials) has been a rewarding curatorial challenge. One of the great pleasures of the Fellowship has been the opportunity for studio visits with artists whose work I've gotten to learn about through the JAM archive. In addition to all of this, I've supported Lax and Taboada in producing a series of oral histories with people who worked and exhibited at the gallery. An edited selection of the interviews will be featured in the catalog.

In supporting *Joan Jonas*, I have extended my earlier work as Research Associate for the Joan Jonas Knowledge Base, a digital humanities project at the nexus of art history, conservation, and curatorial studies led by Glenn Wharton, Deena Engels, and Barbara Clausen. Scheduled for Spring 2024, this exhibition will be the artist's first large-scale retrospective in New York City since 2003. It has been a pleasure to spend time in Jonas' loft studio in Soho, delving into archival photographs of performances from the 1960s and 1970s and speaking with her about the various spatial and sonic needs of her complex installations. Additionally, I have recently been considering how to integrate material from the Joan Jonas Knowledge Base into interpretive content for the exhibition, as well as assisting with the preparation of oral histories with various community members and collaborators who know Jonas' work well.

While this Fellowship is meant to be a year away from progress towards the dissertation, my research interests in the aesthetics of neoliberal reform, and the fiscal crisis in 1970s and 1980s New York City have found many deep resonances with my work on these two exhibitions. Revisiting Jonas's early performances and videos has given me a stronger understanding of the artistic ecosystems and relationships that fostered such a rich performance scene in this period, while Lax's curatorial interest in Goode Bryant's strategic use of debt and financialization to build JAM, offers a new lens through which to understand the many experiments in new artistic infrastructures that flourished during the period. When I return to my scholarship in Fall 2022, it will be with a broadened perspective on this art historical period.

Robin Joyce, PhD candidate

Public Humanities at the National Museum of Asian Art

Every university, it seems, has launched a Public Humanities Program in the last five years. But while the fellowships and faculty lines may be recent, the framework is not. With four decades of theory and practice behind it, public humanities offers methods for collaboration between cultural institutions, their neighbors, and the communities impacted by their work. This year, thanks to a fellowship from the Graduate School of Arts and Sciences' Public Humanities Initiative in Doctoral Education, I've seen firsthand how the ethical stakes public humanities establishes are crucial for work in both the academy and the museum.

As the NYU Public Humanities Curatorial Fellow at the Smithsonian Institution's National Museum of Asian Art, I am designing scholarly public programs in conjunction with *A Splendid Land: Paintings from Royal Udaipur*. Including many dazzling paintings spanning 200 years from Mughal to colonial India, *A Splendid Land* reveals how artists represented emotions, triggered memories, commemorated ecological relations, fostered political bonds, and enacted passionate attachments to land. The exhibition, which opens in Washington, DC, in November 2022, is co-curated by Prof. Dipti Khara of The Institute and Dr. Debra Diamond of NMAA.

The series I am planning, "Water/Power: Art and Climate in India," brings together climate scientists and humanities scholars to explore how India's water systems shape and are shaped by its cultural and political life. Creating the series has required me to pair focused research on objects in the exhibition and trends in South Asian art history with an orientation outwards, towards bringing this research



into the world beyond the museum and connecting the long eighteenth century with the ecological concerns of our present moment. As my own scholarship concerns how leftist printmakers and muralists responded to the rise of radio broadcasting in the United States in the 1930s, this opportunity has both introduced me to a new subject and equipped me with new methodological questions to bring back to my research. Writing a dissertation can be a lonely business—this fellowship has been immensely rewarding as a means of recommitting my work to a larger public good.

Dr. Diamond and Prof. Khera's collaborative approach to *A Splendid Land* is a hallmark of public humanities projects. Emerging from the work of groups like Campus Compact and Imagining America in the mid-1980s, public humanities is a framework for research, teaching, publishing, and public programming that prioritizes reaching diverse audiences and often takes the form of mutually beneficial exchanges between academics and community members. Prof. Khera and Dr. Diamond have brought these strategies to both NMAA and the Institute, co-teaching a course which develops students' curatorial and public outreach skills and incorporates their work into the exhibition itself. My contribution further extends this relationship between NYU and NMAA through events planned for both Washington, DC, and New York.

Museums have long worked between the academy and the public, but art history has lagged behind other humanities disciplines in training its students to do ethical, community-oriented research. As more cultural institutions embrace public humanities, graduate art history programs like the Institute's have both the opportunity and the responsibility to engage further with this framework. Moving forward, art history's intellectual rigor must be matched by ethical rigor.

Rebecca Salem, PhD candidate

Peter Anthony Thompson, PhD candidate

Archaeologists Abroad: Our Year in Greece



For the 2021–2022 academic year we have been Fellows and Regular Members of the American School of Classical Studies at Athens (ASCSA), taking part in the School's full-time academic Regular Year program with fifteen other advanced graduate students from US institutions. The program is centered on delivering direct, immersive experience of Greek archaeology and topography through numerous trips around Greece, with wide-ranging and densely packed schedules. In total, we have traveled almost four thousand miles by bus and taken more than eleven thousand photographs each. Some of our destinations have been celebrated and established attractions, monuments with their own gift shops and guided tours, whilst others only emerged after we tramped through muddy or scrubby undergrowth, ruins and foundations proudly admired by our hardy band smelling of sweat and wild oregano. The year has been intellectually and physically grueling, but constantly stimulating and invaluable for broadening our intellectual perspectives on ancient art history and archaeology.

The program's five main trips each lasted for eleven or twelve days, between which we resided at the School in Athens, preparing the reports that every student is required to deliver at a particular site as part of each trip. Within a week of arriving at the School in September we departed for



northern and western Greece, tackling an expansive itinerary incorporating Thasos, Corfu, Thessaloniki, Ioannina, and more. After a few days in Athens to catch our breath we set off for the deep Peloponnese, with visits including Olympia, Sparta, Bassae, and Messene, before the third trip took us to the central Greek regions of Thessaly and Boeotia, their plains and peaks rich with important sites and expansive vistas as at Delphi, Orchomenos, and Meteora. Towards the end of the winter semester we traveled south for trip four, across the Aegean sea to Crete, where we had our fill of prehistoric palaces and sanctuaries (and of raki). After a winter break, the new year brought us through the Argolid and Corinthia on trip number five, which encompassed Tiryns, Mycenae, Argos, Corinth, and Nafplio.

The handful of destinations listed here must be merely a cursory overview of our travels—all told, these excursions took us to some two hundred and fifty archaeological sites and museums, many of which were shown to us by excavators and



prominent experts. The array of archaeological material and expertise has been extensive and relentless; one day on a Regular Year trip might bring us to a Bronze Age citadel, a Classical sanctuary, a Late Antique basilica, an Early Modern fortress, and a museum of contemporary Greek folk culture. During the spring semester, a series of local and regional day trips around Athens took our tally of visits to more than three hundred places, including the well-known monuments of the Acropolis and other sites across Attica, Euboea, and the Saronic gulf.

The Regular Year program is coming to an end, but there is still more to come for us in Greece. At the time of writing, we are both living in Corinth and conducting research on material from the excavations here, which have been conducted by

the ASCSA since 1896. Rebecca is studying the ancient maintenance and repair of monumental roofing systems and unpicking the stratigraphy of a highly unusual Classical painted floor, and Peter is investigating the use of photography in creating and communicating archaeological knowledge during the early decades of excavations at the site. In May we will join a final, additional, trip with our Regular Year colleagues, an optional excursion to the southwest coast of Turkey.

Thanks to funded fellowships from the ASCSA, we have been able to put our IFA doctoral work on hold and dedicate this year to enhancing our familiarity with this vast quantity of academic material, which will prove vital in our later research. As we both completed our major examinations, we are now venturing into our dissertation projects, and for the first stages of that work we shall remain in Athens since we have each been awarded an Advanced Fellowship from the ASCSA for 2022–2023. This second year at the School will be quite unlike the first, with time instead for our own research and writing, making use of the unmatched resources of the School and the archaeological environment of Athens and Greece. No more trips, other than those tailored to our work which we will plan and pursue ourselves. Motivated by the many invigorating experiences of Regular Year, we embark on these journeys with confidence and great excitement.



Student Voices: Conservation

Natasha Kung, MA/MS 2022

IFA Conservation Center Fellow in Photograph Conservation

A Capstone Internship Experience in Photograph Conservation

Over the course of three years, conservation graduate students at the Institute of Fine Arts are rigorously schooled in the identification and history of a range of materials, the science behind their deterioration, interventive restorative treatments, technical analyses and imaging, as well as conservation ethics, preventive conservation methods, and art historical methodology. Our fourth, and final, year of study is completed at a host institution that best compliments our area of specialization, experience, and career goals. This year, my cohort was placed in various cultural institutions in New York City, Washington, DC, Cleveland, and Cambridge. During our capstone internships, we are fully immersed in departmental activities, carry out in-depth research projects, gain more treatment experience, and practice what we've learned at the Institute before emerging as fledgling conservators with dual MA and MS degrees.

Because I specialize in photographic materials, I chose to split my final-year Internship between the Conservation Center for Art & Historic Artifacts (CCAHA) in Philadelphia and the George Eastman Museum in Rochester. These host institutions provided a combination of intensive treatment, rich and varied collections, busy exhibition and loan programs, and highly skilled conservators to act as supervisors and mentors.

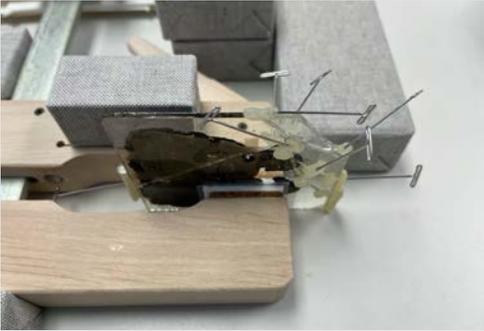
My final project at CCAHA, accomplished before the end of 2021 and my subsequent migration to snowy Rochester, was the treatment of a damaged relievo ambrotype (1a-b). The relievo ambrotype is a rather uncommon adaptation of the traditional ambrotype process that gets its name from the sense of relief or three-dimensionality created in the portrait. More simply, it is a wet collodion negative on glass (an ambrotype) that has dark varnish applied to the back of the plate only where the sitter is in the

image, thus creating a sense of dimensionality. Because it is a one-of-a-kind image on glass, it is usually placed in a protective housing, much like a daguerreotype would be.



This particular relievo ambrotype was broken into numerous pieces and needed to be mended and stabilized for its long-term preservation. Photographs can comprise a range of materials such as metal, glass, paper, plastic, etc. While it's impossible to specialize in all of these materials and processes, it's always humbling to learn from other specialties in the conservation field. My treatment was heavily influenced by methods that were developed in glass conservation for the mending of glass shards (2). I considered adhesives and solvents that were appropriate for the various materials that make up the photograph, i.e., that would not negatively affect the silver image, the collodion binder, the glass support, or the black varnish.





Understanding the materiality and art historical contexts of the objects under our care is crucial for conservators. Jointly, these affect the appearance and interpretation of an object and how those features change over time. My research into the process of relief ambrotypes revealed a lack of consensus among historic sources as to how they were made and what materials were used. As a conservation and art history student, I was intrigued by the implications of the discrepancies found in the literature and how the objects varied. I had the opportunity to perform an item-level survey of the relief ambrotypes at the George Eastman Museum. I began with the

photographs that were classified as such in the collections database, but then began looking at the larger ambrotype collection after suspecting that some may have been misidentified. In my search through roughly fifteen-hundred objects, I identified over thirty more relief ambrotypes. While labeling the photograph as simply an “ambrotype” is, of course, still accurate, classifying it as “relievo” highlights the specific at the Eastman Museum is so vast yet not studied very frequently as a whole, I made condition notes throughout my survey that can be used to inform future treatment and/or housing improvements. This research will increase the broader understanding of relief ambrotypes and contribute to the preservation and art historical conversations going forward.

I would like to extend thanks to my supervisors at CCAHA and the George Eastman Museum for welcoming me into their labs and encouraging this work. I would also like to acknowledge everyone at the Institute for their support and mentorship during these fundamental educational years.





the Institute
ON DISPLAY

In this Section

SPECIAL PROJECTS AT THE INSTITUTE: CONTEMPORARY ART



Fred Wilson, *The Mete of the Muse*, 2004-2007
Bronze with black patina and bronze with white paint
African figure: 65 x 26 x 14 inches
European figure: 61 x 18 x 20 inches
On Loan Courtesy of a Friend

NYU Curatorial Collaborative

Between/Beyond: Considering Boundaries with the 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. In the 2021-2022 season, the curators have identified innovative, experimental and thought-provoking works by these seniors in the Steinhardt BFA Studio Art program. Examining, considering, and questioning the artworks, this year's curatorial cohort are finely attuned to the timely and timeless themes that permeate these works, and their essays emphasize the intersections of materiality and thematic content. In these collaborations between artists and curators, *Between/Beyond* tests the boundaries of collaboration, posing thematic considerations that unify and divide, complete and contrast, compete and complement. From notions of temporality and memory to the critical issue of climate, the groups of curators and artists engage in a deep investigation of their worldviews in this year's Curatorial Collaborative programming.

While boundaries can encompass a wide breadth of meanings, the curators and artists investigate the space between nuance and absolutism, creation and ruination, the material and the abstract. In this broad array of mediums and themes, artists and curators have drawn out distinctive threads that the works explore in the exhibitions and curatorial essays. The complexities of time and space are central to many of these exhibitions; the artists engage with temporalities, liminal and shifting spaces, and the boundary between the inner self and outer world. As they continue to withstand the volatility of the pandemic and position their meditations in the social and political domain, these young artists have developed inspiring works which evade neat categorization and express both individual and cooperative visions through material activation.

Working together, student artists and curators bring these exhibitions into physical and digital spaces. The partnerships between emerging contemporary artists and curators derive from honest conversation, renewed contemplation, and a shared willingness to take risks.

The NYU Curatorial Collaborative fosters a community of mutual respect and trust where creativity and experimentation can flourish. Together, the Curatorial Collaborative evolves ongoing practices and specialties into something tangible—a series of unique exhibitions realized through cooperation and teamwork.

The 2021-2022 exhibitions included five in-person exhibitions at 80WSE Gallery: *The Universal in the Personal*, curated by Juul Van Haver, featuring David Ma and Caleb Williams; *We Used to Hold Hands in the Corner*, curated by Barbie Kim, featuring Sarah Goldman and Nina Molloy; *In Search of Vibrant Matter*, curated by Eve Sperling, featuring Rhea Barve and Brock Riggins; *Art of the In-between*, curated by Allison Carey, featuring Delia Pelli-Walbery and Kris Waymire; and *Make Space/Give Place* curated by Madi Shenk, featuring Talia Deane and Ebony Joiner.

This year also continued the tradition begun last year of mounting the group exhibition in digital space, an innovation born of the COVID-19 pandemic. The virtual exhibition was conceived, designed and presented digitally, as the curators worked with each other, their artists, and the Institute's Web & Electronic Media Manager, Jason Varone, to create an engaging virtual space with a global reach. This group exhibition, *Retro/Intro*, was curated by Andy Cheng, Elyse Howell, Sofia Ohmer, and Grace Oller, and features works by Isabella Crespo, Ari Kim, Melonie Knight, Isabella Kurkulis, Sophie Lewis, Catherine McMahon, Amalia Medeiros, Sonia Miklaucic, John Payiavlas, and Hannah Rothbard.

The 2021-2022 NYU Curatorial Collaborative was co-coordinated by Emma Flood, Madeleine Morris, Isla Stewart, and McKenna Quatro-Johnson. The virtual exhibition as well as essays and information from the 2021-2022 season and previous exhibitions can be found on our [website](#).



The Great Hall Exhibition

The Spring 2022 Great Hall Exhibition, the second show of the series to appear entirely online, was a solo exhibition of the new media and performance artist Avital Meshi. Meshi's art combines performance and algorithmic activism, interrogating what it means to be observed by software with identifying capabilities. Using her body and the bodies of those around her, she interacts with and tries to override systems that can be seen as promoting a sort of "modern phrenology."

The online exhibition, *Avital Meshi: Subverting the Algorithmic Gaze*, featured four of the artist's most recent performance pieces. In her interactive AI performance *Techno-Schizo*, Meshi changes her hairstyle and facial expressions to highlight how the confidence level of the program she used can be altered. As she moves her face, hands, and hair, the system continually tries—and fails—to classify her correctly, underscoring the limitations of facial recognition systems that often have higher error rates with minorities and people of color. Similarly, in *The New Vitruvian*, Meshi interacts with the algorithm using a chair as a prop. Crossing the porous boundary that defines how human or non-human one can seem to be in the eyes of the algorithm, she moves with the chair and finds herself identified as a person, a horse, a cat, a refrigerator, and a chair, among other animate and inanimate objects.

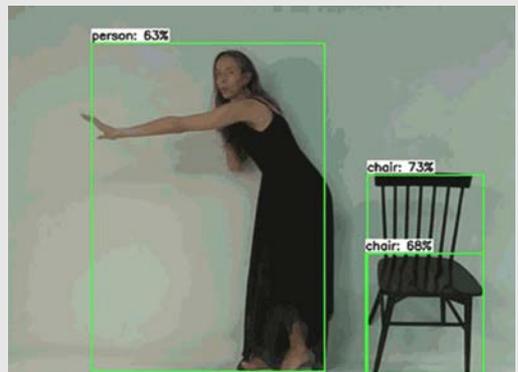
In the endurance performance *ZEN A.I.* (created in collaboration with Treyden Chiaravalloti), Meshi meditates with the help of two programs. The first of these monitors her and the room in which

she sits while constantly classifying her and the objects around her. The other delivers a stream of sometimes ominous, sometimes laughable, instructions to guide her practice. Although this piece initially appears humorous, Meshi's contrived environment—replete with screens depicting burning candles and message notifications—becomes a dystopian space of constant surveillance and direction. However, Meshi consents to this obvious monitoring to encourage the viewer to become more conscious, as she puts it, of "our current hyper-connected environment in which an asymmetrical, nonconsensual algorithmic gaze exposes our society to discriminatory practices." Only by gaining greater awareness of the monitoring systems embedded in everyday devices and in the public sphere, and of their use and abuse by government and security agencies, can people hope to bring equity to a growing and problematic form of surveillance. To allow visitors to experience this classification for themselves, Meshi operated several sessions of her interactive AI artwork *The AI Human Training Center* during the run of the exhibition.

This exhibition was made possible through the generous support of Valeria Napoleone XX. We extend special thanks to the artist for lending her works on view and for allowing visitors to experience *The AI Human Training Center*. Goldie Gross, Alejandra López-Oliveros, and Janelle Minter curated the exhibition. Jason Varone designed the website and Professors Edward J. Sullivan and Christine Poggi provided faculty support.



Aerial view of the virtual exhibition *Retro/Intro*

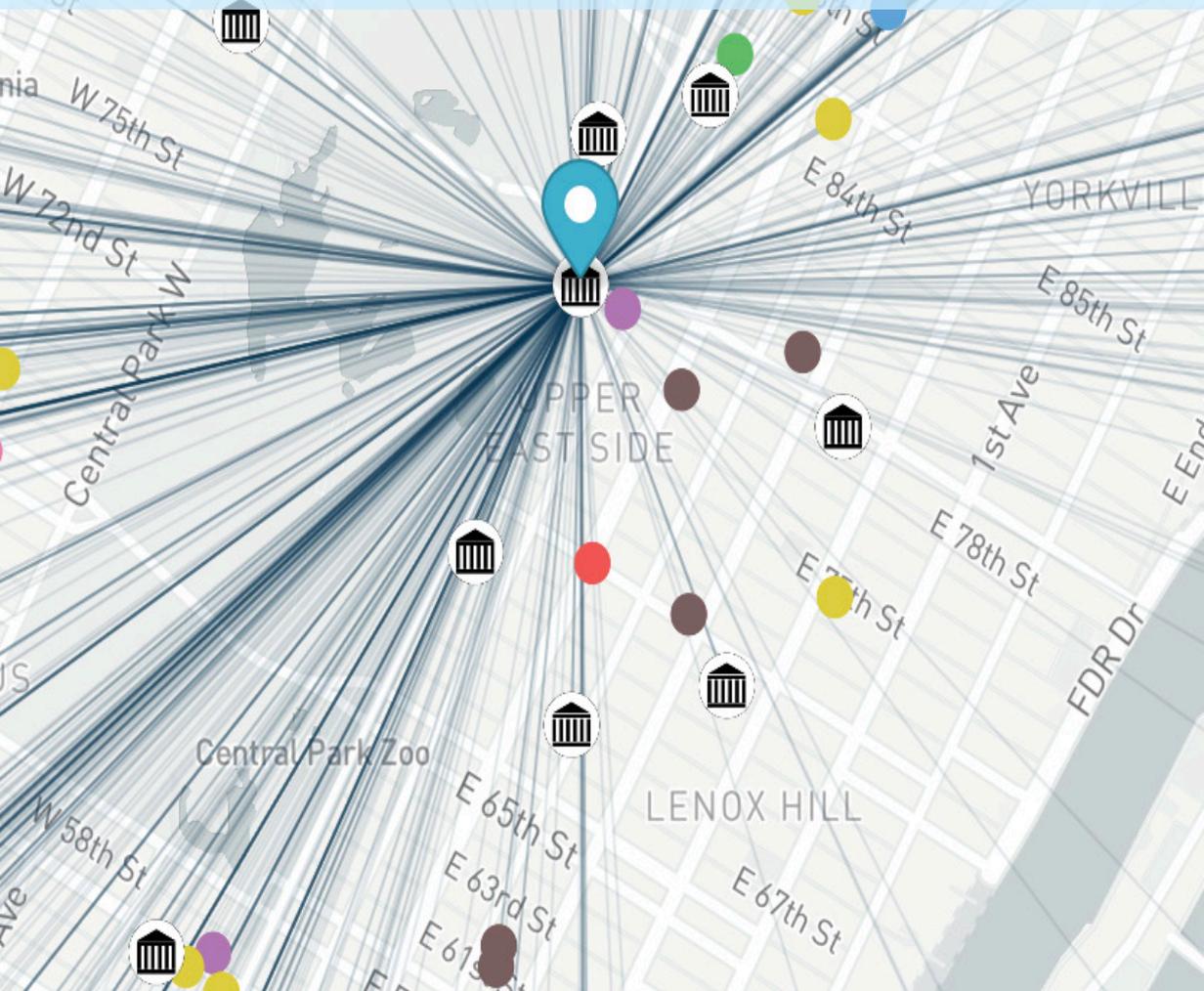


Still from Avital Meshi's *The New Vitruvian* (2022)



the Institute

IN THE WORLD



In this Section

SPOTLIGHT ON ALUMNI

Alumni in the Field

Michael Brown, MA 1999, PhD 2011

Curator of European Art,
The San Diego Museum of Art



Looking back, there were several factors that led to the decision to pursue a PhD in art history. I grew up visiting museums, especially the Cleveland Museum of Art; I studied AP art history in high school, and when my parents moved to London, I spent summer breaks there immersed in its museums: the V&A, Tate, and the National Gallery, where I was drawn very profoundly to the work of Diego Velázquez. When I told my undergraduate advisor that I wanted to go to graduate school to study Spanish art, his immediate response was that I needed to work with Jonathan Brown. I still remember the excitement of receiving the IFA's acceptance letter. Ominously thin, it nevertheless bore good news and changed my life in wonderful ways. At every stage, I would enjoy tremendous support from IFA faculty and staff, as well as my parents, sisters, and late brother, Chris, who came to New York to cheerlead my dissertation defense.

As awe-inducing one's first (and second, if I'm honest) entrance into Duke House is, nothing could prepare me for what the next years held in store. My memory of the first day of "school"—which would culminate with a doctoral degree in 2011—remains clear to this day. Although we are now spread out around the world, the people I met that day remain the closest of friends. The first semester was the most intellectually stimulating and challenging of my life. It was a thrill. My first seminar focused on Velázquez, Rubens, and Van Dyck, a kind of personal pantheon. It was also around this time that

The Institute began to integrate the arts of Viceroyal Latin America as a field of study, making it an international leader attracting students from around the world. We were included in the fundraising events for the new program, which gave us access to donors and collectors in the field. Several became lifelong friends and supporters, and a visit to one such collector in Denver in 2000, with Jonathan and my two closest classmates, would prove momentous.

At the Institute, I was pushed beyond my comfort zone of the seventeenth and eighteenth centuries in Spain, Latin America, and the Netherlands. Thanks to the faculty's broad range, the wisdom of out-of-area requirements, and brilliant fellow students, I learned about Brazil, North Africa, Haiti, and Syria. Thanks to the unwavering support of Edward Sullivan, my first public lecture and publication were both on twentieth-century Puerto Rico. This well-rounded training gave me the tools I would come to rely on as a museum curator.

Beyond the Institute's academic rigor and its stellar faculty, students were given the chance to learn hands-on. This meant invaluable experience at the city's "teaching hospitals," i.e., The Metropolitan Museum, the Hispanic Society, and The Frick Collection. This was a time of big life events as I met my future wife, Danielle, a southern California native in her first teaching job in New York. With my coursework completed, my education would continue as a doctoral fellow in Viceroyal-era Hispanic arts at the Denver Art Museum's Mayer Center, where I completed my dissertation. Our first two sons were born in Denver, before the exhilarating opportunity to join the San Diego Museum of Art arose. For Danielle, our move was a homecoming.

Since 2014, I have had the great privilege to acquire for SDMA paintings by Zurbarán, Ribera, Valdés Leal, and Sorolla, as well as a compelling new video installation by Cauleen Smith. The international network of IFA alumni has been instrumental in every project and exhibition over the years, culminating in 2019 with *Art and Empire: the Golden Age of Spain*, a show that relied heavily on collaborations with numerous IFA graduates and faculty who served as authors, speakers, and lenders to the show. Velázquez and Rubens, as they had in 1997, had brought us all together once again.



Katherine (Trina) Parks, MA/MS 2020

Conservator for Rare and Distinctive Collections at Cornell University Library

The Andrew W. Mellon Society of Fellows in Critical Bibliography (SoFCB) is a program of Rare Book School (RBS) at the University of Virginia that brings together an interdisciplinary network of scholars to promote the study of the history of the book. This spring, two members of the IFA community were inducted into the SoFCB as Junior Fellows in recognition of their individual research on the art of the book – IFA PhD candidate Christopher Richards and Trina Parks MA/MS 2020, currently the Conservator for Rare and Distinctive Collections at Cornell University Library.

Broadly defined, critical bibliography is the study of books as material artifacts through the various lenses of literary studies, history, art history, archaeology, and library sciences. Christopher, who researches illuminated medieval manuscripts and the history of sexuality, comments that “Critical bibliographers understand their scholarship as ‘critical’ because we believe that books actively participate in the world, shaping institutions and social structures. Books are, therefore, fruitful sites of social critique, queer critique in my case.” Members of the SoFCB address urgent contemporary concerns by incorporating the principles of critical bibliography into their research, teaching, and public-facing engagement.

Trina first considered critical bibliography and its relationship to book conservation at the IFA. As an Andrew W. Mellon Fellow in Library and Archive Conservation, she was provided support to attend a course at RBS where she learned to describe the physical characteristics of printed books and recognize material evidence of how the book was printed, bound, and distributed. She notes “This informs my work as a conservator every day as I am always considering the research value not just of the text, but of the physical manifestation of that text in context—how it was first manufactured and experienced when new, and how researchers are likely to study it now and in the future. In recent years, conservators have recognized that conservation is not neutral and in doing so our field is beginning to consider just what ‘critical conservation’ might look like.”

The Junior Fellowship is a generous two-year program that includes attendance at the SoFCB’s annual meeting, two RBS courses, and support to host a symposium at their home institutions on the topic of critical bibliography. This summer, Christopher will attend the course “Why Black Bibliography Matters” at RBS hosted by Princeton University. Trina will be using the fellowship to take courses on the history of the book in East Asia as she begins to develop preservation strategies for the rare book collections in Cornell’s Kroch Asia Library. She adds “I am especially grateful to the SoFCB for naming me the 2022-24 Nancy Norton Tomasko Fellow in support of my interests in conservation, papermaking, and Chinese books.”

Both Christopher and Trina celebrate the rich opportunities for collaboration and community already presented by this cross-discipline dialogue. Christopher shares “It is a real honor to have the opportunity to collaborate with the other fellows, like Trina, who has a different geographic and period focus from me, but who also care deeply about books as both material and theoretical objects. It’s such a privilege to work with such a diverse and curious group of thinkers, united in our love of books!”

The SoFCB invites applications from early career scholars and researchers in all fields to join the Junior Fellows program. Applications will open in Fall 2022. More information is [available online](#).



GET ON THE MAP!

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

Cuba

Rosemarie Trentinella, PhD 2013

Assistant Teaching Professor in the Department of Art + Design at the University of Tampa, program coordinator, BA in Museum Studies

Art History as an Answer to Life, the Universe, and Everything



The IFA trained me to be an art historian, a scholar who focuses on content and theory to interpret the cultural artifacts that humans create to make meaning of their world. But teaching undergraduate art history is another beast altogether. As an Assistant Teaching Professor my role focuses primarily on teaching, so it's convenient that my scholarship now centers on pedagogy. Over years of trial and error and conversation and debate both inside and outside the classroom, my developing identity as a scholarly teacher eventually forged a new scholarly path for me within the scholarship of teaching and learning in art history. It now permeates nearly all aspects of my academic life—from teaching to scholarship to professional service—because I orient every project toward the same goal: “What skills or competencies must my students gain, not only to be successful in my art history class, but that they can also take into any other discipline and leverage them, transfer them, to be successful anywhere?”

The vast majority of students in the audience were not arts or humanities majors, and there were several moments of confusion or discomfort at (what

they perceived to be the extraordinary) subjectivity of a sample visual analysis or the relative lack of rigor in an investigative process sparked by a random wondering (rather than the specific “empirical observation” commanded by the scientific method). Indeed, anyone who teaches undergraduate art history is probably familiar with this phenomenon: the sudden and intense look of panic that emerges upon the face of a student who realizes that, in this class, there is no “right answer.” In February of 2022 I gave an invited Symposium lecture for the Honors Program here at the University of Tampa that I titled “Art History as an Answer to Life, the Universe, and Everything.” In it, I challenged my audience to question some of their most fundamental assumptions about the nature of knowledge, the nature of research and the investigative process, and the purported objectivity of the scientific method. Indeed, I asked them to question the very possibility of a single correct or “true” answer to any given question.

Colleges and universities have long espoused the need to teach their students such key workforce skills as “critical thinking” and “clear communication,” but the means by which it is best to do so remain the constant subject of debate, discussion, assessment, and inevitable re-design. Art historians know well the value of the interdisciplinary competencies we teach, but repeated reliance on such disciplinary terms as “visual literacy” or “object-based learning” risks their becoming empty buzzwords rather than effective tools for communicating what art history offers a liberal arts campus under pressure to quantify learning for the job market. Rather than focusing exclusively on the production of knowledge within our own areas of hyper-specialization, what if the future of art history emphasized our role in enhancing student performance across academic disciplines?

We have the capacity to train all students, regardless of their academic or career ambition, in skills essential to becoming global citizens who can operate effortlessly between fields and specialties. I have become the loudest and most staunch advocate at my university for reframing art history's core skills as universal (rather than discipline-specific) training toward shared competencies because I believe it affords an important opportunity for rethinking this discipline's role on the liberal arts campus. I'm quite enjoying the ride, and welcome anyone who wants to jump on it with me.



Bahadır Yıldırım, PhD 2001

Assistant Director, Sardis Expedition, and Expedition Administrator, Archaeological Exploration of Sardis, Harvard Art Museums



When I began at the IFA 30 years ago, I was a student of Spanish art under the guidance of the late Jonathon Brown, a path forged through the study of Spanish and Latin American art with Edward Sullivan in my undergraduate years at NYU. That year in 1992 there were extensive exhibitions in New York City to immerse oneself directly in those visual cultures. Studying the artworks in detail through direct examination of the original objects was a profound experience, and the skills of visual and contextual analysis of cultural material I learned in the process proved invaluable in my research, which as fate would have it, turned to the field of classical art and archaeology, particularly in Turkey.

Thanks to the degree requirements of the master's program, I was able to take a seminar by Bert (R.R.R.) Smith on the ancient site of Aphrodisias in southwestern Turkey. As a result of serendipity and the invaluable support of Bert, I found myself at NYU's excavations at Aphrodisias in the summer of 1993 as an excavator under the direction of Christopher Ratté cleaning out old trenches for re-examination. At that time, my Turkish was quite limited, much less than my Spanish, to the surprise of many on the team, and it was ultimately through archaeology at the site that I was able to re-engage with Turkish culture and discover my roots as a second-generation immigrant of Turkish parents. I also vividly recall the first face-to-face encounter I had that summer with the remarkable marble portrait heads in the museum depots at Aphrodisias. I learned how to describe and photograph the marble

pieces in detail and the importance of working closely with conservators to prepare them for display in the museum. After that first summer, indelibly carved into my memory, I was enamored of the field and pursued a doctoral thesis on marble architectural reliefs from the Civil Basilica at Aphrodisias, under the direction of Bert Smith. I also fell in love with Ayşin Yoltar, who was also an IFA grad student and team member at the site, and thanks to Aphrodite we have been together ever since.

My dissertation years took me on journeys through Turkey, Italy, and, as a German Academic Exchange Service fellow, through Germany. I continued my research as a post-doctoral fellow of the German Archaeological Institute in Rome, under the tutelage of its director Paul Zanker, after which I taught as an adjunct in the art history department at NYU, where I began my journey in art history. Soon after, I went to Turkey, this time on a more permanent basis as the resident director of the Ankara branch of the American Research Institute in Turkey (ARIT), where from 2002-2008 I was able to facilitate graduate research in the humanities and social sciences, particularly in the field of archaeology. I learned an incredible amount about the extent of archaeological research in Turkey and the importance of having non-profit institutions like ARIT as a support in navigating the relationships with the myriad entities involved in archaeological projects.

As the wheels of life spun, I found the opportunity of another homecoming in my return to the IFA as the field director of NYU's excavations at Aphrodisias in 2008-2009. It was an incredibly gratifying coda to the journey I had begun 16 years before. I was able to work closely again with Bert, Katherine Welch, and students and colleagues at the IFA, and give back by facilitating the investigation and preservation of the site and the learning and research of students, scholars, conservators, and stakeholders at the IFA and in Turkey. I continue these pursuits, now for the Archaeological Exploration of Sardis, an ancient site not far from Aphrodisias, as its assistant director and the expedition administrator of its administrative headquarters at the Harvard Art Museums.

None of this story would have been possible without the extraordinary formative years at NYU and the IFA, which prepared me to contribute to discovery and learning in so many ways and to take on various roles in my journeys: a gift for which I am eternally grateful.



Rangsook Yoon, PhD 2008

Curator of Modern Art, The Baker Museum



I graduated from the IFA in 2008, trained as a specialist in early modern European art with my PhD dissertation on Albrecht Dürer under Professor Colin Eisler. Born and raised in Seoul, South Korea, where I also earned my undergraduate degree, I'd intended to return there and become a professor. Little did I know while in the PhD program that my path would lead to working with modern and contemporary art and that I'd find my true calling as a generalist curator. I'm currently Curator of Modern Art at Artis-Naples, The Baker Museum in Naples, Florida, having joined this multidisciplinary institution in June 2019. I'm also one of the ten international curators selected by the Association of Art Museum Curators for its 2021–2022 Mentorship program. At The Baker Museum, I've activated its underutilized permanent collection in such exhibitions as *Subject Matters* (2020) and *Making a Mark: American Women Artists* (2021). Curating its annual exhibition *Florida Contemporary*, I delighted in the chance to diversify the media and artists represented in the museum, showcasing works by Latinx artists and women, such as Akiko Kotani, a third-generation Japanese American artist.

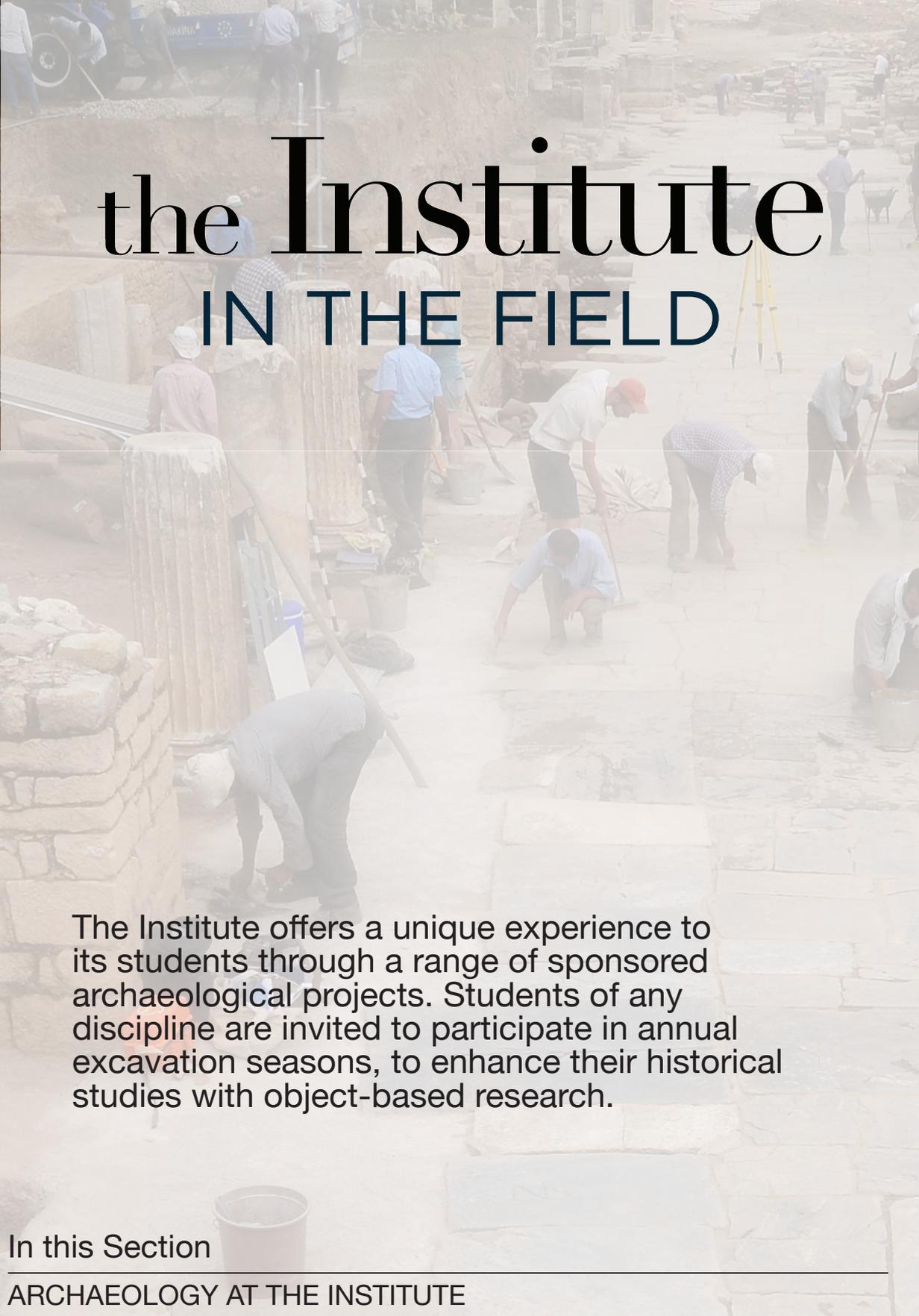
I sometimes lightheartedly say I'm a recovering academic. But since, for me, the museum is a public space for humanistic education, I still consider myself an educator — which means being a knowledge-facilitator and change-maker. I was a full-time professor for six years, teaching everything from early modern European to modern and contemporary art at nationally ranked institutions including Trinity University, Texas; Central College in Iowa; and Chapman University in California. That laid the foundation for my particular museum career. When I moved to

Florida, I started out as a curatorial fellow, working under Ena Heller, another IFA alumna, at Rollins Museum of Art in 2013. I found ways to combine my educational expertise with hands-on experience in community-building when I then held the dual position of Director of Experiences and Curator at the Art & History Museums–Maitland (A&H).

This small organization offered me extraordinary opportunities to go through the full process of conceptualizing and implementing exhibitions and public programs, while gaining practical administrative skills. One unforgettable aspect of my work was overseeing the artist residency program and interacting with artists immersed in their creative process; it was the best kind of eye-opening experience. Those one-on-one interactions with artists are still the bedrock of my curatorial work, and one of the most energizing and meaningful parts of my work as a curator and art historian.

No academic achievement has been as rewarding for me as the creative and imaginative work I do in the gallery space, or the arts advocacy and community engagement I find in museum work. I tap into my varied experiences of navigating through and integrating into American culture as I strive to transform museums into open, inclusive spaces. For me, the American idiom of “a cog in a wheel” evokes a positive image. Seeing myself as a small part of a big movement for positive change for the next generation motivates and inspires me in my work and, more recently, in my writing. My essay on Jacopo de' Barbari's career in Northern Europe is to be published this year by Duke University in a collection, *A Portrait of Venice: Jacopo de' Barbari's View*. Right now, I'm thrilled to be working on a solo exhibition opening in October 2022 of Korean artist Ran Hwang. And one of my passion projects is contributing essays to the magazine, *A Women's Thing*. I see all this as doing my part to increase visibility for women artists and changing the conversation by contributing my own vision.





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.

In this Section

ARCHAEOLOGY AT THE INSTITUTE



Abydos, Egypt

The Institute 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. Many of the buildings were gifted by Hellenistic royalty and all are seminal in the formation of Hellenistic and Roman architectural ideas.

Despite the interruption of the last two years, we remain hard at work on *Samothrace Volume 8, I, Monuments in the Vicinity of the Nike*, which centers on the performative heart of the Sanctuary around the Theater, Stoa, and Nike Precinct. Our 2018 excavation of the theater led to an entirely new reconstruction of that building and its relationship to the Altar Court and central ravine formed by the torrent that bisects the sanctuary. Our intensive study of the surviving remains of the Stoa has 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 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 have been investigating structures that likely belong to the late Roman or early medieval period.

We return to the field in 2022, when we will continue our work in the sanctuary and begin documentation of the section of the ancient city wall that faces the sanctuary.

In all of our work, 3D modeling and photogrammetry to document and reconstruct the Sanctuary digitally, in both fixed and 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. We are now pursuing mixed reality applications that incorporate real time kinesthetic experience, allowing users to re-experience how ancient visitors might have moved through the Sanctuary.





Professor Katherine Welch with students at Aphrodisias

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 and the political situation in Sudan has prevented fieldwork from taking place for the past two years, but as soon as we can return we are planning 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.



the Institute

ART HISTORY
ARCHAEOLOGY
CONSERVATION



In this Section

STUDY AT THE INSTITUTE

Study at the Institute

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

Doctor of Philosophy

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

Master of Arts

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

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

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

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



Marica and Jan Vilcek Curatorial Program

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 teach a seminar at The Institute each year, thereby enhancing our students' understanding of the complex research and practical planning that go into organizing an exhibition, installing a set of galleries, developing the programming and other events associated with a curatorial project, and acquiring and caring for works of art.

In fall 2021, our curator-taught courses included two seminars: one on Islamic Art and Material Culture taught by Martina Rugiadi, Associate Curator at The Metropolitan Museum of Art, and another by Nancy Princenthal, in conjunction with an exhibition to be held at the Grey Art Gallery of NYU titled *AWAW [Anonymous Was a Woman]; Rethinking 25 Years of Art by Women*. In the spring 2022, Dipti Khera taught a curatorial seminar with Debra Dimond, curator at the Freer Gallery of Art, Smithsonian National Museum of Asian Art, in Washington D.C. centered on an exhibition titled *A Splendid Land: Paintings from Royal Udaipur* that will open in the fall 2022.

An introductory seminar, taught by Professor Linda Wolk-Simon, focused on curatorial practice and collection history from diverse perspectives. This course open to all Institute students, combines in-class discussions, dialogues with museum

curators, directors, and other museum staff members at a wide variety of institutions throughout the city. Our students also take courses with Philippe de Montebello, former Director of The Metropolitan Museum of Art for over 30 years, who offered the lecture course "History and Meaning of Museums" in the fall 2021 and "The Multiple Lives of Works of Art" in the spring 2022. The Conservation Center offered their popular course on the care of collections.

This fall 2022, we are delighted to announce that visiting professor Linda Wolk-Simon will return to lead the introductory curatorial seminar and Patricia Marroquin Norby, curator at The Metropolitan Museum of Art, will teach a seminar on indigenous art and voices. We are pleased that Monika Bincsik, of The Metropolitan Museum of Art, has returned to teach a curatorial course on her forthcoming exhibition on the Japanese kimono. In the spring 2023 we look forward to a seminar taught by Maryan Ainsworth of The Metropolitan Museum of Art on Northern Renaissance Art and Technical Art History. It is a distinctive feature of our Marica and Jan Curatorial program that we integrate the study of the history and meaning of museums, with seminars on contemporary curatorial practices and the issues museums and collections face today, the research and preparation for specific exhibitions or reinstallations of collections, and the technical study of art history and the care of collections.

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



Installation of Kenneth Kemble and Silvia Torras: *The Formative Years, 1956–63*, in the James B. Duke House.



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Course Highlights

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 2021

GREEK ARCHITECTURE AND WHITE SUPREMACY IN AMERICA

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

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 (1919-1920), 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.



Spring 2022

THE BOOK AS OBJECT: AESTHETICS, TECHNIQUES, AND FUNCTIONS OF NORTH AFRICAN MANUSCRIPTS

Hiba Abid

*Faculty Fellow, Silsila Center (Full Time Faculty);
Faculty of Arts and Science (FAS)*

This course introduces graduate students to the fascinating art of manuscripts from the western Islamic lands. It will focus on North Africa in particular, a region that still receives a relatively summary treatment in many of the recent studies in Islamic art history. Yet, emblematic manuscripts were produced in the Maghrib and hold a crucial place in the art of the Muslim book, among them the so-called Qur'an of the Nurse from the 11th century, the medieval Qur'ans written in gold or silver over coloured paper, or the exceptional calligraphic compositions of the mystic copyist, al-Qandūsī, in the mid-19th century.

Through manuscript examples produced from the Arab conquest to the lithographed and printed editions of the modern period, we will explore the singular course of the written culture in the western Islamic lands. The course aims to provide an outline of the specific material aspects of North African manuscripts (codicology) and their production process in workshops, including their variety of uses by their readers. It will address the formation of the distinctive forms of calligraphic scripts in the region and the remarkable achievements in the art of illumination. Alongside in-class colloquiums, this seminar will offer the possibility for graduate students to discover manuscripts in the collections of the New York Public Library and the Metropolitan Museum.

CDMX: TWENTIETH- AND TWENTY-FIRST-CENTURY VISUAL CULTURES OF A GLOBAL MEGALOPOLIS

Anna Indych-López

*Professor of Art History at The City College of New York and The Graduate Center, CUNY;
Varnedo Visiting Professor 2022*

This seminar explores the visual cultures of Mexico City, one of the cultural capitals of Latin America, across the twentieth and twenty-first centuries. From Muralism to the street interventions of Los Grupos, and from Surrealist

exiles to international artists who make the city their base today, CDMX has been the nexus for a wide array of artistic networks, approaches, and movements. The material, aesthetic, and social-cultural remains of the histories of colonization and slavery as well as the living presence of Indigenous communities, creoles (criollos), Afro-Mexicans, and mestizos (people of mixed descent) make Mexico City a unique, critical locus for such artistic imaginaries. In the twentieth century, the capital transformed from a modest and essentially agrarian locale, attracting (primarily Indigenous) workers from across the nation, into a contemporary megalopolis (the third largest city in the world). From paintings and photographs in the early and mid-century that directly figured the city's marginalized, racialized bodies and colonias within broader efforts to define race and nation in Mexico, to contemporary spatial practices that are rooted in the formal logic of Mexico City's margins, artists have drawn upon and enacted urban sites to reveal the city's racial and social tensions and inequities. Covering a wide range of material, including performance, architecture, graphics, photography, public sculpture, murals, film, popular/mass art, and urbanism, this seminar asks how has this city inspired and impacted artistic practices? How are urbanism, the built environment, and the unique textures and resonances of the metropolitan area reflected in modern and contemporary artistic production?

PILGRIMAGE TO SANTIAGO DE COMPOSTELA

Robert Maxwell

Sherman Fairchild Associate Professor of Fine Arts

In September 2022, the Institute of Fine Arts will host an international symposium on the theme of medieval pilgrimage to Santiago de Compostela (re-scheduled from an original 2020 date). The symposium's theme turns on how pilgrimage was imagined, dreamed, psychically mapped, and embodied. Those notions form the focus of this seminar, drawing on historical, hagiographic, and historiographic sources, as well as the methodological positions that come to bear. Naturally the seminar also considers the monuments themselves that provided the material stage for pilgrimage. The seminar examines closely the cathedral of Santiago itself—home of the tomb of St. James and the end-point of Jacobean pilgrimage—but also monuments along the way, principally in Spain and France (León, Burgos, Puente la Reina, Jaca, Toulouse, Saint-Guilhem-le-Désert, Saint-Gilles-du-Gard, among others), and with some attention to Italian, German, and English routes that funneled into the Spanish camino.



Conservation Course Highlights

Fall 2021

MATERIAL SCIENCE OF ART & ARCHAEOLOGY I

Chris McGlinchey

Fine Art Conservation Science Consultant

The course extends over two terms and is related to Technology and Structure of Works of Art I and II. Emphasis during this term is on problems related to the study and conservation of organic materials found in art and archaeology from ancient to contemporary periods. The preparation, manufacture, and identification of the materials used in the construction and conservation of works of art are studied, as are mechanisms of degradation and the physicochemical aspects of conservation treatments.

THE CONSERVATION TREATMENT OF ORGANIC & COMPOSITE MATERIALS

Samantha Alderson

Assistant Director for Conservation, American Museum of Natural History

This course is designed to provide students with an introduction to the conservation of objects from archaeological or ethnographical context. These pose particular challenges both technical and ethical. They can be composed of a wide variety of materials, often organic but also inorganic, including traditional as well as trade and modern materials. The complexity of mixed materials will require critical thinking and discussion of the broader context of those composite objects. Each student will examine, document and carry out treatment on two or three objects. Emphasis will be placed on acquisition of the investigative, documentation, and treatment skills needed to approach conservation of composite and complex objects. Various ethical and practical issues raised in the conservation of objects from indigenous and world cultures will be presented and discussed.

Spring 2022

LOOKING AT PAINTINGS: SEEING CHOICES & CHANGE

Jean Dommermuth

Studio Director, ArtCare Conservation NYC

What do you see when you look at a painting? That question could have several answers, the most

literal of which is that you see the visual effects of the materials and technologies used to create the work and of everything that has happened to it since it was created. This course considers how both of those factors contribute to the appearance of Western paintings from 1300 to today, with special focus on Italian painting from 1400–1600. How are paintings created? What materials were available to artists at given moments? How could those materials be manipulated to achieve different effects? Why did artists make certain choices over others? How and why do paintings change in appearance over time? Which of those changes are considered “patina” and which “damage”—and why? What can (and should) conservators do to address those changes, and how do conservation treatments themselves affect the appearance of paintings? How do we know the answers to these questions? What scientific analytical techniques can be used to understand painting materials? What are the possibilities and limitations of those techniques? And what can we understand by simply really looking?

POLYMERS, FIBERS, YARNS & WEAVE STRUCTURES IN FABRICS

Denyse Montegut

Spring 2021 Judith Praska Distinguished Visiting Professor in Conservation and Technical Studies

This course investigates textile fibers by analyzing their polymer structure, how they are used in woven and non-woven structures, and how they deteriorate. Fabrics dating from antiquity to modern times will be considered. Natural, regenerated, and synthetic fibers are found in many types of objects such as mummy wrappings, Japanese paper, painting canvases, and 1970s ultra-suede dresses. The chemical and physical nature of individual fiber types will be studied at the polymer level with an understanding of the role their individual chemistry plays in specific deterioration pathways. Methods for fiber identification will be practiced with a strong focus on polarized light microscopy, with corroboration by chemical solubility. Weekly fiber unknowns will be assigned. A review of weave structures on fabric samples will allow students to practice condition report writing with proper descriptions employing accepted vocabulary. Using condition assessment and pre-testing (pH, color bleed, fiber ID) as a guide, the challenges of treating these fragile textiles (pros and cons) will be discussed, with some lab practice using textile conservation stitching techniques and standard wet-cleaning procedures.



EASEL PAINTINGS III: STRUCTURAL TREATMENT OF PAINTINGS ON CANVAS

Kristin Patterson

Paintings Conservator

This course addresses various approaches to the conservation problems encountered with paintings on fabric and focuses primarily on treatments for the support itself, although consolidation of the preparation and paint layers, presented in Easel Paintings II, will be readdressed. The topics include methods for flattening distortions and buckling, tear repair, making inserts, strip lining and other types of edge reinforcement, the application of protective facing, stretching a lining canvas, removal and remounting of paintings on their stretchers or strainers, alternatives to relining.

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

Laura McCann

Director, Barbara Goldsmith Preservation and Conservation Department, Elmer Holmes Bobst Library, NYU

Conservation is critical to the success of different functions in academic research libraries. Students will be introduced, through lectures,

observations, and readings, to the role of conservation in accessioning, archival processing, cataloging, exhibiting, loaning, and digitizing workflows. The growing demand for conservation to support teaching and research activities will also be discussed.

Preventive conservation activities specific to research libraries with large archival holdings addressed in the course include iterative housing methodologies. In addition to lectures and readings on preventive conservation in research libraries, students will participate in inspections of recently acquired archival materials and consultation with archivists.

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



An aerial photograph of Washington Square at Columbia University. The Washington Square Arch is the central focus, with a large group of graduates in purple gowns gathered in front of it. In the foreground, the Columbus Fountain is active, with water spraying upwards and outwards. People are seen walking around the square, some sitting on the fountain's edge. The background shows tall city buildings and green trees.

the Institute
2021-2022
GRADUATES

May 2022 Master of Arts and Thesis Titles

Elizabeth Julia Berman

“Flexible Forms: Exploring Possibilities of Mutability in Pre-Dynastic and Early Dynastic Art”
Advisor: Kathryn Howley

Sophia Lenora Bevacqua Collins

“On the Nature of Change: Metamorphoses and Materialism in the Artistic Process of Piero di Cosimo’s Figural Drawings”
Advisor: Alexander Nagel

Shelby Nicole Bray

“Performing the Body: The Use of the Feminine Body in the Work of Yoko Ono and Carolee Schneemann in the 1960s and 1970s”
Advisor: Christine Poggi

Tiarra Inez Brown

“More than Black Pain”
Advisor: Lowery Stokes Sims

Minghao Chen

“Traversing Nights: Sensuous Cultivation of Shen Zhou’s Nocturnal Paintings”
Advisor: Jonathan Hay

Andy Ho Tung Cheng

“One Thing as Another: Queerness in Robert Morris’s Art of the 1960s and ‘70s”
Advisor: Robert Slifkin

M. Claire Davis

“Performing Pavements: Theatricality and Phenomenology in the Narcissus Mosaic of the House of Menander at Antioch”
Advisor: John Hopkins

Zhilong Deng

“Buddha of Medicine: The Making of a Magnificent Mural in Fourteenth-Century Southern Shanxi, China”
Advisor: Jonathan Hay

Jason Drill

“Complicated, Messy, and Slow: Mark Bradford’s Deep Blue”
Advisor: Pepe Karmel

Elizabeth Jean Fischer

“Beaux-Arts Muralism: Triumph and Failure of the Gilded Age. A Study of John White Alexander’s The Apotheosis of Pittsburgh through the lens of Andrew Carnegie’s Gospel of Wealth”
Advisor: Thomas Crow

Emma Myrette Flood

“Satirical Sales and Society Weddings: Women and Class in the Work of Florine Stettheimer”
Advisor: Robert Lubar Messeri

Rachel Rose Garbade

“‘Open Mesh of Possibilities’: Three Artists Queer the Canon”
Advisor: Robert Lubar Messeri

Eric Chea Choong Goh

“Choong Kam Kow: An Outlier Artist”
Advisor: Christine Poggi

Goldie Gross

“Painting the Party: The Radical Art of Lydia Gibson (1891-1964)”
Advisor: Robert Lubar Messeri

Catherine G. Hartmann

“Seeing the Law, Again: On the Temporality of Alciato’s Legal Emblems”
Advisor: Linda Wolk-Simon

Paul Horatio Henkel

“The Visual Implications of Arminius the Unifier in Germanic Culture”
Advisor: Robert Lubar Messeri

Katherine Elizabeth Hobart

“Ausdruckstanz and the Avant-Garde: The Language of Dance in the Work of Sophie Taeuber-Arp and Oskar Schlemmer”
Advisor: Robert Lubar Messeri



Kaylee Faye Kelley

“‘Illustrious Through Her Own Virtues’: An Alternative Vision of Laura in Cinquecento Florentine Portraiture”

Advisor: Linda Wolk-Simon

Christina Gina Lee

“Reconsidering Realism in Korean Photography: Geopolitics, Territory, and Space”

Advisor: Robert Slifkin

Martina Lentino

“Visión fotográfica: Horacio Coppola’s Multidisciplinary Representations of a ‘Modern’ Buenos Aires”

Advisor: Edward J. Sullivan

Frances Samuel Lilliston

“‘What Need Do I Have for this Vision?’: Images from Fourteenth-Century St. Katharinenthal”

Advisor: Robert Maxwell

Maria Alejandra Lopez-Oliveros

“Beyond the Gaucho: Historical and Contemporary Depictions”

Advisor: Edward J. Sullivan

Abigail Manville

“Malleus Matrorum Maleficarum: The Perversion of Motherhood in Hans Baldung’s Works on Witches”

Advisor: Alexander Nagel

Deborah Lyn Miller

“Salvador Dali’s ‘Nuclear Mysticism’”

Advisor: Robert Lubar Messeri

Janelle Catherine Minitier

“Image to Concept: Sturtevant’s Repetitions and the Art of Thinking”

Advisor: Christine Poggi

Madeleine Olshansky Morris

“Hiding in Plain Sight: Revisiting the Art and Legacy of Bill Traylor”

Advisor: Robert Slifkin

Leigh Christine Peterson

“Armor Makes the Man: The Role of Armor in Cosimo I de’ Medici’s State Portrait by Bronzino”

Advisor: Linda Wolk-Simon

**Thomas Jay Rice**

“Dual Images: Self-Representation in Portraiture and Architecture of Early Severan Emperors 193-217 CE”

Advisor: Katherine Welch

Erika A. Robbins

“Robert Henri Paintings of Spanish Types”

Advisor: Edward J. Sullivan

Gabriela Romero Gonzalez

“Xul Solar: An Artistic Freedom Found in Hybridity”

Advisor: Edward J. Sullivan

Diane Marie Russo

“Magical Figurines in Greco-Roman Egypt”

Advisor: Kathryn Howley

Jasmine Smith

“The Unusual and Creative in Private Theban Tombs”

Advisor: Kathryn Howley

Isla Marie Stewart

“Chiseling Feminism: Vinnie Ream and Adelaide Johnson inside the United States Capitol Rotunda”

Advisor: Jean-Louis Cohen

Daniel Patrick Umstaedter

“Tell Me Everything: Re-Presenting Identity and Desire in the Work of Richard Prince”

Advisor: Thomas Crow

Lijie Wang

“Jeremy Deller: The Popular Artist”

Advisor: Thomas Crow

Yuchen “Angel” Xiang

“Around 2020: Emergent Trend of Young Artists on the Chinese Social Media, Little Red Book / Secrets Unfold by an Insider”

Advisor: Thomas Crow



May 2022 Master of Arts and Master of Science Dual-Degree Graduates and Thesis Titles

sasha arden

“Temporal Instability in Incandescent Light-Based Artworks”

Advisor: Michele Marincola

Adrienne Gendron

“Collective Memory Theory and Objects of Trauma: Case Studies from the 9/11 Memorial & Museum”

Advisor: Michele Marincola

Tess Bronwyn Hamilton

“Person, Patient, Specimen: The Transformation of Medical Photography in the Harvey Cushing Brain Tumor Registry”

Advisor: Prita Meier

Natasha Kung

“Photographic Exposure: Charles DeForest Fredricks in Mid-Nineteenth-Century Cuba”

Advisor: Edward J. Sullivan

Derek Anthony Lintala

“Perfect Stranger in the Great Metropolis: The Portrait of Lady Willoughby de Broke and George Romney’s Position in Eighteenth-Century British Portraiture”

Advisor: Dianne Dwyer Modestini

Celeste Kathleen Mahoney

“Digging in to Imaging: Conservation Photodocumentation through the Lens of Archaeological Theory”

Advisor: Kathryn Howley

Shaoyi Qian

“Paper Transparencies: How They Were Made, Viewed, and Enjoyed”

Advisor: Margaret Holben Ellis

May 2022 PhD Graduates and Dissertation Titles

Elizabeth Eisenberg

“Modeling Life: Transformations of Verrocchio’s Sculpture in Leonardo’s Painting and Drawings” (Summer 2021)

Advisor: Alexander Nagel

Ayse Pinar Gnepp

“Carving and Painting Sacred Space: Working with Wood in the Mosques of Medieval Anatolia”

Advisor: Finbarr Barry Flood

Lyla Marie Halsted

“‘For Every Gazing Eye’: Magic, Medicine, and Material Culture from Late Antiquity to Medieval Islam”

Advisor: Finbarr Barry Flood

Charlotte Alexandra Healy

“Paul Klee’s Hand”

Advisor: Robert Lubar Messeri

Da Hyung Jeong

“Soviet Architectural Postmodernism, 1977-1991”

Advisor: Jean-Louis Cohen

Elizabeth Lee

“Landscape of Buddhas: Rock-Carved and Monumental Stone Sculpture of the Unified Silla (668-935) – Koryō (918-1392) Transition”

Advisor: Hsueh-man Shen

Anna Theresa Majeski

“Visualizing the Cosmos in Trecento Padua: From Giotto di Bondone to Giusto de’ Menabuoi”

Advisor: Alexander Nagel

Johanna Sluiter

“Building Habitat: Reconstruction, Decolonization, and the Atelier des Batisseurs, 1945-1962”

Advisor: Jean-Louis Cohen





the Institute

IN DISCUSSION

In this Section

PUBLIC PROGRAMMING AT THE INSTITUTE

Public Programming Highlights

This list includes events held between September 1, 2021 and June 30, 2022.

Due to the ongoing COVID-19 pandemic, and with the health and safety of our community members in mind, our public programs remained virtual this past year. We embraced opportunities created by online formats to organize a wide-ranging series of virtual events and presentations that brought together scholars, artists, conservators, curators, and students in conversation with a diverse, international audience (often with representation from as many as twenty countries). As we look forward, we plan to find new and engaging ways to connect and expand our global community.

This year we were also delighted to announce the naming of the Institute's Ehrenkrantz Public Programs. We are tremendously grateful to Joel and Anne Ehrenkrantz for their unwavering generosity and commitment to lively community conversations and events. Their support of public programs at the Institute enables us to organize presentations, events, and performances of interest to our growing public audiences.

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

Annual Lecture Series, Colloquia, and Consortia

Archaeological Research at Abydos

The Spring 2022 lecture was presented by **Matthew Adams**, *Senior Research Scholar at the Institute of Fine Arts, NYU*, who first worked at Abydos as an undergraduate student in 1981 and has directed excavations at the site for more than 30 years.

Archaeological Research at Aphrodisias

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

The Fall 2021 lecture was presented by **Roland R. R. Smith**, *Director, Excavations at Aphrodisias; Lincoln Professor of Classical Archaeology and Art, University of Oxford; Research Professor, the Institute of Fine Arts, NYU*.

Archaeological Research at Samothrace

The Fall 2021 lecture was presented by **Bonna D. Wescoat**, *Director of Excavations in the Sanctuary of the Great Gods, Samothrace*, a project jointly sponsored by the Institute of Fine Arts, NYU and Emory University. Prof. Wescoat, Samuel Candler Dobbs Professor of Art History at Emory University, currently serves as the Interim Director of the Michael C. Carlos Museum.

Archaeological Research at Selinunte

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

The Fall 2021 lecture was presented by **Clemente Marconi**, *James R. McCredie Professor in the History of Greek Art and Archaeology and Director, IFA Excavations at Selinunte*; and **Andrew Ward**, *Field Director, IFA Excavations at Selinunte*.



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 2021–2022 student coordinators were **Katherine Hobart** and **Lijie Wang**.

Sarah Oppenheimer is an architectural manipulator. Transforming a museum visitor into an agent of spatial change, Oppenheimer creates a field of action within the time-based system of a living building. Recent solo projects include *Sensitive Machine* (Wellin Museum 2021), *N-01* (Kunstmuseum Thun 2020), *S-337473* (Mass MoCA 2019), *S-337473* (Wexner Center for the Arts 2017), *S-281913* (Pérez Art Museum Miami 2016), *S-399390* (MUDAM Luxembourg 2016) and *33-D* (Kunsthaus Baselland 2014). Her work has been exhibited at such venues as ZKM, the Baltimore Museum, the Andy Warhol Museum, the Museum of Contemporary Art San Diego, Art Unlimited at Art Basel, the Mattress Factory, the Drawing Center, and the Sculpture Center. Oppenheimer is currently a senior critic at the Yale University School of Art.

Lu Yang (b. Shanghai, China) is a multimedia artist based in Shanghai. Mortality, androgyny, hysteria, existentialism and spiritual neurology feed Lu's jarring and at times morbid fantasies. Also taking inspiration and resources from Anime, gaming and Sci-fi subcultures, Lu explores his fantasies through media including 3D animation, immersive video game installation, holographic live performances, virtual reality, and computer programming. Lu has collaborated with scientists, psychologists, performers, designers, experimental composers, pop music producers, robotics labs, and celebrities throughout his practice. Lu Yang has held exhibitions at UCCA (Beijing), M Woods (Beijing), Cc Foundation (Shanghai), Spiral (Tokyo), Fukuoka Museum of Asian Art (Fukuoka, Japan), Société (Berlin), and MOCA Cleveland (Cleveland, Ohio).

Jeremy Deller (b. 1966 in London; lives and works in London) studied Art History at the Courtauld Institute and at Sussex University. Deller won the Turner Prize in 2004 for his work 'Memory Bucket' and represented Britain in the 55th Venice Biennale in 2013. He has been producing projects over the past two decades which have influenced the conventional map of contemporary art. He began making artworks in the early 1990s, often showing them outside conventional galleries.



Slide from Sarah Oppenheimer's Artist at the Institute talk.



IFA Contemporary Asia

IFA Contemporary Asia is a 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 considers Asian art from continental Asia, Asia Pacific, and the Asian diaspora. In doing so, the forum addresses vital issues of cultural exchange and promotes 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 comprises 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.

Organizing committee: **Eana Kim, Ti Ti Deng, Kolleen Ku, Eric Goh, Andy Ho Tung Cheng and Leo Zheng Yuan**

Title: *Traversing Multiple Realities of Contemporary American and Asian Art: Shahzia Sikander*

Speakers: **Professor Dipti Khera**, Associate Professor of South Asian Art and Architecture at NYU; **Dr. Kelly Baum**, Cynthia Hazen Polsky and Leon Polsky Curator of Contemporary Art, The Metropolitan Museum of Art; **Professor Gayatri Gopinath**, Director of the Center for the Study of Gender and Sexuality at NYU; **Dr. Brinda Kumar**, Associate Curator, Department of Modern and Contemporary Art, The Metropolitan Museum of Art; and **Shahzia Sikander**, Artist.

Title: *The Future of Asian American Art History: A Conversation with Marci Kwon and Aleesa Pitchamarn Alexander*

Speakers: Founding co-directors of the AAI, **Aleesa Pitchamarn Alexander**, Assistant Curator of American Art at the Cantor, and **Marci Kwon**, Assistant Professor in the Department of Art and Art History at Stanford University, Moderated by **Alexandra Chang**, Director of the Global Asia/Pacific Art Exchange and Virtual Asian American Art Museum with the A/P/A Institute at NYU and Associate Professor at Rutgers University-Newark.

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

China Project Workshop

The China Project Workshop, founded in 2011, is open to anyone interested in premodern Chinese art or archaeology. The Workshop meets eight times each year, from September to December and February to May. Presentations are usually in English but are occasionally in Chinese.

New York has an extraordinary concentration of expertise in premodern Chinese art and archaeology. New York is also an important destination for expert colleagues living elsewhere. The China Project Workshop is designed to be an ongoing forum where those with a serious interest can meet regularly to keep up with new developments in the field and engage in informed discussion. In order to ensure that the range of presenters reflects the full spectrum of expertise on Chinese art and archaeology, projects are presented at the Workshop by invitation. Each year's line-up draws from a diverse pool of art history professors, archaeologists, historians, museum curators, leading dealers, auction house specialists, and graduate students.

Craig Hugh Smyth Lecture Series

The Craig Hugh Smyth Lecture Series is named in honor of Craig Hugh Smyth (1915–2006), who served as Director of Villa I Tatti, the Harvard Center for Studies in the Italian Renaissance, and as Director of the Institute of Fine Arts. The series welcomes a prominent scholar in the art of early modern Europe (ca. 1300–ca. 1700) to speak at the Institute of Fine Arts on any aspect of the visual arts and architecture. Our inaugural lecture was given by Alina Payne, Alexander P. Misheff Professor of History of Art and Architecture at Harvard University and current Director of Villa I Tatti, on April 12, 2022.

Alina Payne, the Alexander P. Misheff Professor of History of Art and Architecture at Harvard University and Director of Villa I Tatti (Florence)

Title: *Another Renaissance: Art Between Two Worlds c. 1500*



Walter W.S. Cook Annual Alumni Lecture

The Walter W.S. Cook Annual 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.

Lisa Conte, Head of Conservation, National 9/11 Museum and Memorial

Title: *Malleable Memories and an Evolving History: Preserving the 9/11 Memorial Museum's Collection*

Latin American Forum

The Latin American Forum was created to bring artists, scholars, and critics of the arts of the Americas to the Institute of Fine Arts, providing a platform for discussions and debates of diverse issues pertaining to contemporary arts and visual cultures throughout the hemisphere. As a conversational space for the creation of knowledge, the forum aims to build bridges that allow for the exchange of ideas, resources, and methods within the field.

Heloisa Espada, Curator at Instituto Moreira Salles, Brazil; **Francesca Ferrari**, PhD candidate at New York University's Institute of Fine Arts; and **Adele Nelson**, Assistant Professor of Art History and Associate Director of the Center for Latin American Visual Studies at the University of Texas at Austin

Title: *Recasting Concretism: New Looks at Max Bill in Latin America. A Panel with Heloisa Espada, Francesca Ferrari, and Adele Nelson*

Panel Discussion with **Karen Grimson**, **Megan Kincaid**, **Juan Gabriel Ramírez Bolívar**, and **Delia Solomons**. Moderated by **Edward J. Sullivan**

Title: *José Antonio Fernández-Muro and Sarah Grillo Reconsidered: Argentine Abstraction in the United States*

This forum is generously funded by the Institute for Studies on Latin American Art (ISLAA) and coordinated by Edward J. Sullivan, Helen Gould Shepard Professor in the History of Art and Deputy Director, the Institute of Fine Arts, New York University, and organized by graduate students.

The Paul Lott Lecture

Dr. Gus Casely-Hayford, Director of the V&A East, a new museum and collection center in London

Title: *Making a Museum: Crafting a New V&A for East London*

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

Judith Praska Distinguished Visiting Professors in Conservation and Technical Studies Lecture

Thanks to a generous anonymous donation, a new visiting professorship in conservation and technical studies was inaugurated in Fall 2012. The Judith Praska Distinguished Visiting Professorship in Conservation and Technical Studies 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 Steven Weintraub as the fall 2021 Judith Praska Distinguished Visiting Professor in Conservation and Technical Studies, and Denyse Montegut in spring 2022.

Steven Weintraub

Title: *Pictures at an Exhibition: The Perception of Color in the Museum Environment*

Denyse Montegut

Title: *Modern Textiles: Innovations and Challenges*

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

Larry Keith, Head of Conservation and Keeper, The National Gallery, London

Title: *Rubens' Het Steen: A Restoration in Context*



The Annual Kirk Varnedoe Memorial Lectures

The Kirk Varnedoe Visiting Professorship brings a distinguished scholar to the Institute each year to teach a course and give a series of public lectures in the area of modern and contemporary art. The Professorship was endowed in 2006 by the late Professor Varnedoe's friends and colleagues to honor and perpetuate his legacy of innovative teaching and remarkable public presence.

Anna Indych-Lopez, Kirk Varnedoe Visiting Professor 2022; Professor of Art History at The Graduate Center and The City College at CUNY
Title: *Cosmic Thing and CDMX: Modes of Making, Knowing, and Seeing from the Global South*

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.

Marie Tanner, independent scholar and author, and **Edward J. Sullivan**, Deputy Director of the Institute of Fine Arts and the Helen Gould Shepard Professor in the History of Art
Title: *Sublime Truth and the Senses: Titian's Poesie for King Philip II of Spain*

Margaret E. Connors McQuade, Deputy Director and Curator of Decorative Arts of The Hispanic Society Museum & Library
Title: *Búcaros de las Indias: the European Craze for Burnished Pottery of the Americas*

Florina H. Capistrano-Baker, consulting curator and special projects consultant, the Ayala Museum (Philippines)
Title: *Transpacific Engagements: Transcultural Entanglements and Philippine Visual Culture*

Guillaume Kientz, Director & CEO of the Hispanic Society Museum & Library
Title: *The Hispanic Society Museum and Library: Into the Future*

Giulio Dalvit, Assistant Curator for Sculpture at The Frick Collection
Title: *Incriminating Statues: Jonghelinck and the Duke of Alba*

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.



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.

Antonis Kotsonas, Associate Professor of Mediterranean History and Archaeology, The Institute for the Study of the Ancient World
Title: *Daedalus, Knossos and the Beginnings of Greek Sculpture*

Dan-el Padilla Peralta, Associate Professor of Classics, Princeton University
Title: *Sign and Sense in Mid-Republican Rome*

Stephanie Langin-Hooper, Associate Professor and the Karl Kilinski II Endowed Chair in Hellenic Visual Culture, in the Department of Art History at Southern Methodist University
Title: *Burying the Alabaster Goddess in Hellenistic Babylon: Religious Syncretism, Sexual Agency, and the Performance of Death in Ishtar-Aphrodite Figurines from Seleucid and Parthian southern Iraq, c. 330 BC-AD 200*



Stephanie Langin-Hooper

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. These lectures serve as an opportunity for experts to share their research with general audiences and to foster networking and exchange with students and educators.

Zoë Miller, London-based Interdisciplinary Researcher and PhD Candidate at Tate and Maastricht University as part of the Marie Skłodowska-Curie Innovative Training Network (ITN) New Approaches in the Conservation of Contemporary Art (NACCA).
Title: *Copyright and Contracts in Contemporary Art*.

Moderator **Erica Papernik**, Associate Curator, Department of Media and Performance, The Museum of Modern Art; and panelists **Jochen Saueracker**, Artist, Curator, and Director of Archive, Shigeo Kubota Video Art Foundation; **Lia Kramer**, Andrew W. Mellon Fellow in Media Conservation, The David Booth Conservation Department, The Museum of Modern Art; **Amy Brost**, Assistant Media Conservator, The David Booth Conservation Department, The Museum of Modern Art; and **Andy Wolf**, David Booth Fellow in Objects Conservation, The David Booth Conservation Department, The Museum of Modern Art.
Title: *Video Sculpture in Shigeo Kubota: Liquid Reality at MoMA: Collaboration, Conservation, and Care*

Carl D. Thoma, art collector, philanthropist, and managing partner and founder of Thoma Bravo, LLC.; **Jason Foumberg**, Thoma Foundation Curator of Digital & Media Art; and **Kate Weinstein**, Collections Manager & Registrar at the Thoma Foundation.
Title: *Perspectives from a Private Collection: How the Thoma Foundation Collects and Conserves Digital, Video and Media Art*



Great Hall Exhibitions

The Institute of Fine Arts was pleased to announce its spring 2022 exhibition, *Avital Meshi: Subverting the Algorithmic Gaze*. The exhibition continues the Great Hall Exhibition series' commitment to celebrating the contributions of exemplary women artists. It was the second in the series to take place online. This exhibition was made possible through the generous support of **Valeria Napoleone XX**. We extend special thanks to the artist for lending her works on view and for allowing visitors to experience *The AI Human Training Center*. **Goldie Gross, Alejandra López-Oliveros, and Janelle Miniter** curated the exhibition. **Jason Varone** designed the website and Professors **Edward J. Sullivan** and **Christine Poggi** provided faculty support.

Avital Meshi (b. 1978, Jerusalem, Israel) is a new media and performance artist based in the San Francisco Bay Area. She holds an MFA from The Digital Art and New Media Program at UC Santa Cruz, a BFA from the School of the Art Institute of Chicago, and BSc + MSc in Behavioral Biology from The Hebrew University of Jerusalem, Israel. She is currently a PhD student in the Performance Studies Program at UC Davis. Meshi has exhibited her work in the Currents New Media Festival in Santa Fe, Root Division Gallery in San Francisco, Sesnon Gallery in Santa-Cruz, ACM SIGGRAPH, NeurlPS, Woman Made Gallery in Chicago, and more.

Great Hall Exhibition Public Programming

A Conversation with The Great Hall Exhibition Artist Avital Meshi, **Simone Browne**, Associate Professor of African and African Diaspora Studies at the University of Texas at Austin; **Kade Crockford**, Director of the Technology for Liberty Program at the ACLU of Massachusetts; and **Heather Dewey-Hagborg**, artist and biohacker
Title: *Privacy, Security, and Race in AI*

A Conversation with The Great Hall Exhibition Artist **Avital Meshi** and **Richard Schechner**, Professor of Performance Studies at the Tisch School of the Arts, New York University
Title: *Performing with AI: Avital Meshi and the Subversion of Algorithmic Gaze*

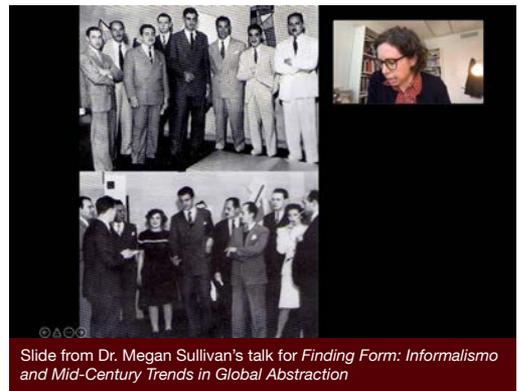
Duke House Main Floor Exhibition Series

The Duke House Exhibition Series brings contemporary art to the walls of the Institute's landmarked James B. Duke House. The work is displayed in the beaux-arts 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 future of the Institute. Since 2019, the Institute for Studies on Latin American Art (ISLAA) is proud to support the Duke House Exhibition Series to showcase the work of Latin American artists.

In spring 2022, the Institute of Fine Arts, New York University announced the exhibition *Kenneth Kemble and Silvia Torras: The Formative Years, 1956-63*, the first dual presentation of the work of Argentine artists Kenneth Kemble (1923-1998) and Silvia Torras (1936-1970) in the United States. Curated by **Clara Maria Apostolatos, Martina Lentino, Nicasia Solano, and Juul Van Haver**, at the Institute of Fine Arts' James B. Duke House.

Duke House Exhibition Public Programming

Panel Discussion with **Pepe Karmel** (New York University), **Megan Sullivan** (University of Chicago), and **Ana Maria Franco** (Universidad de los Andes, Bogotá)
Title: *Finding Form: Informalismo and Mid-Century Trends in Global Abstraction*



Sam Wagstaff Photography Lecture

This 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.

Deborah Willis, University Professor and Chair of the Department of Photography & Imaging at the Tisch School of the Arts at New York University
Title: *Retelling Stories in Photography About the Black Civil War Soldier*



Special Engagements

Lauren Cannady, Institute alumna and Assistant Clinical Professor at the University of Maryland, College Park; **Jennifer Ferng**, Senior Lecturer in Architecture at the University of Sydney; **Laura Auricchio**, Dean of Fordham College at Lincoln Center and Professor of Art History at Fordham University; and **Thomas Crow**, Rosalie Solow Professor of Modern Art at the Institute of Fine Arts
Title: *Crafting Enlightenment: Celebrating a New Book Edited by Lauren Cannady and Jennifer Ferng*

A Panel with Institute alumnus **Matthew Hayes** in conversation with colleagues **Davide Gasparotto**, **Dorothy Mahon**, and **Dianne Modestini** to present his new book, *The Renaissance Restored: Paintings Conservation and the Birth of Modern Art History in Nineteenth-Century Europe*
Title: *Celebrating a New Book by Matthew Hayes: The Renaissance Restored*

Aruna D'Souza, Edmond J. Safra Visiting Professor, Center for Advanced Studies in the Visual Arts, National Gallery of Art, Washington, DC; **Christine Poggi**, Judy and Michael Steinhardt Director, and Professor of Fine Arts at the Institute of Fine Arts, New York University; **Rachel Silveri**, Assistant Professor in the School of Art + Art History at the University of Florida
Title: *Linda Nochlin's Making It Modern: Essays on the Art of the Now*

Summer Project Series

A series of informal talks by conservation students about their summer work projects in museum laboratories, libraries, archives, and private conservation studios: Paper, Book, and Time-based Media Projects; Objects and Paintings Conservation Projects



Conferences and Symposia

The IFA-Frick Symposium

The Frick Collection and the Institute of Fine Arts of New York University jointly sponsor the annual Symposium on the History of Art for graduate students in the northeastern United States. Speakers are nominated by their doctoral programs to present original research in any field of art history.

The Sixth Annual Symposium of Latin American Art

“Movement & Presence: The Visual Culture of the Americas” presented by the Institute of Fine Arts at New York University, the Graduate Center at the City University of New York, Columbia University in the City of New York, and the Institute for Studies on Latin American Art (ISLAA)

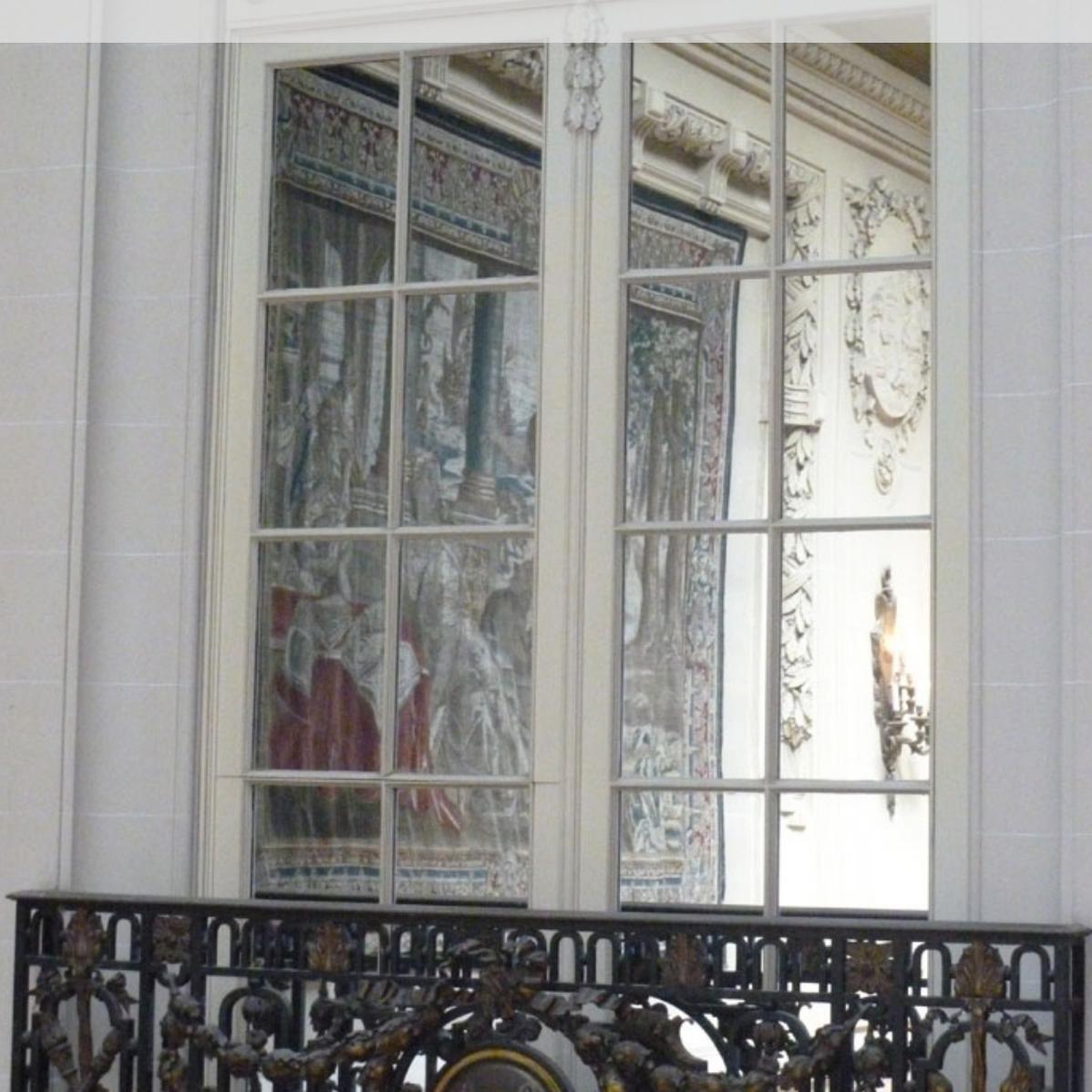
The faculty advisors for the Annual Symposium of Latin American Art are **Edward J. Sullivan**, Deputy Director and Helen Gould Shepard Professor in the History of Art, the Institute of Fine Arts and College of Arts and Sciences, New York University; **Anna Indych-López**, Professor, Art History, The Graduate Center, City University of New York (CUNY) and The City College of New York (CCNY) (CUNY), Kirk Varnedoe Visiting Professor of Modern Art, the Institute of Fine Arts, New York University; **Katherine Manthorne**, Professor, Art History, The Graduate Center, City University of New York (CUNY); **Lisa Trever**, Lisa and Bernard Selz Associate Professor in Pre-Columbian Art History and Archaeology, Columbia University; and **Jerónimo Duarte-Riascos**, Assistant Professor, Department of Latin American and Iberian Cultures, Columbia University. The Symposium is organized by Ph.D. Students **Mónica Ramírez Bernal**, **Chloë Courtney**, **Kerry Doran**, **Cathryn Jijón**, **Shannah Rose**, and MA Candidate **Sophia Gebara**.

Keynote presentations by **Dr. Denise Ferreira da Silva** and **Dr. Diana Taylor**



the Institute

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The Connoisseurs Circle

Membership in 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 Robert Lubar's *Art in Spain from the Generation of 1898 to the Civil War*; Kathryn Howley's *Ancient Egyptian Art I: The Predynastic to the Second Intermediate Period*; Jean-Louis Cohen's *Frank Gehry, The Arts and the City*; and Hannelore Roemich and Jessica Pace's *Caring for Museum Collections: A Collaborative Approach*.

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.

This past year saw the return to in-person programming with visits to blockbuster exhibitions including *Winslow Homer: Crosscurrents at The Met* led by Stephanie L. Herdrich, Institute alumna and Associate Curator of American Painting and Sculpture and *Faith Ringgold: American People* at the New Museum. Members were invited to preview *The Collection of Anne H. Bass* at Christie's with former Institute Trustee and Christie's Chairman Emeritus Stephen Lash and Head of Online Sales Margaux Morel. Other highlights of the year included a private conversation with author Blake Gopnik, a special tour of a private collection with Institute faculty, and the virtual Annual Fellowship Donor Luncheon.

To learn more about the Connoisseurs Circle, call us at (212) 992-5837 or [visit our website](#) and click "Support Us."

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Legacy Society

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

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

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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

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

Beryl Barr-Sharrar Student Travel Fund
For awards in the form of travel stipends to students who demonstrate financial need and academic merit

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

Margaret Holben Ellis Fellowship Fund
Tuition assistance for Conservation Center students

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

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

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

Shelley Fletcher Scholarship Fund
For Conservation Center students from underrepresented communities

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

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

J. Paul Getty Trust Fellowship
For internships in conservation

Robert Goldwater Fellowship
Support for outstanding doctoral candidates

Donald S. Gray Fellowship
For student travel

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

Julia A. Harwood Scholarship
Support for doctoral candidates

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

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

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

Norman L. Kleeblatt Curatorial Internship Fund

Financial assistance to art history students who demonstrate academic merit and have secured a curatorial internship

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

Theodore Rousseau Scholarship Fund

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

Anne-Marie Sankovitch Fellowship

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

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

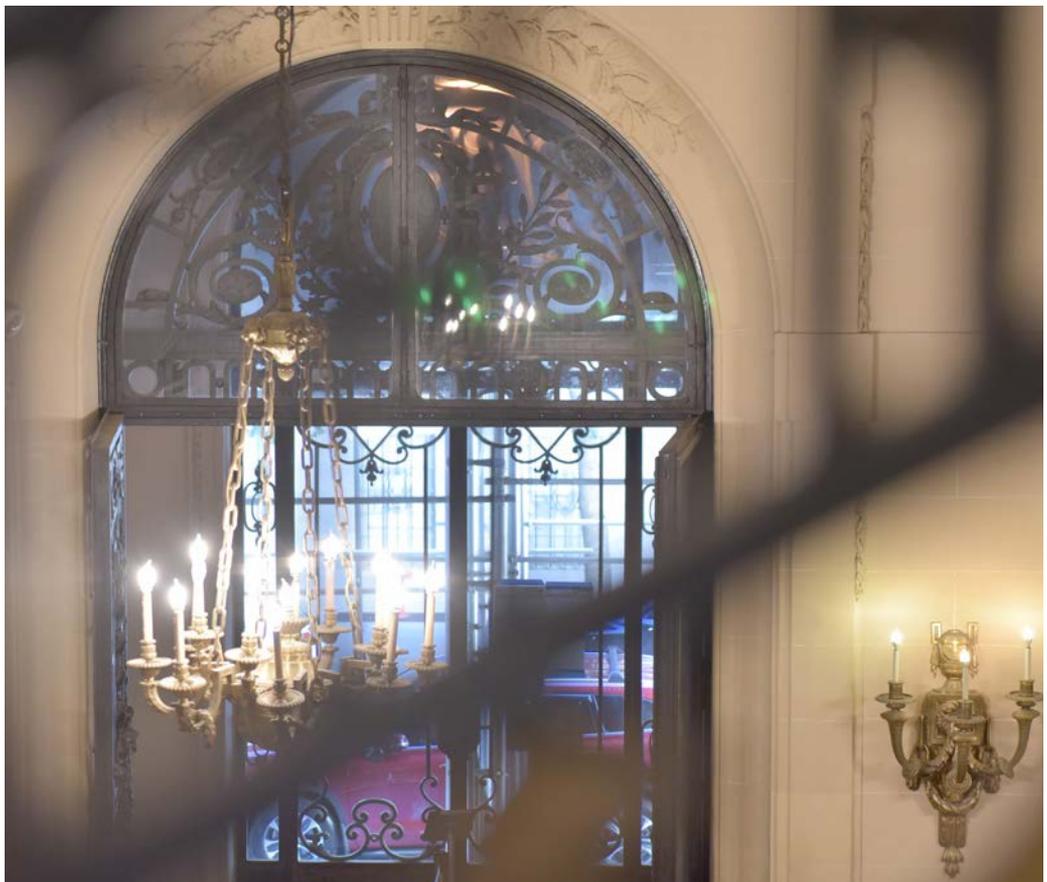
To establish a permanent endowment fund which will partially fund a one-year fellowship each year for a graduate student enrolled in the IFA's Conservation Center

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

Rachel Davidson and Mark Fisch Fellowship

Support for outstanding doctoral candidates

Decorative Arts Prize

For outstanding essays by MA students on the topic of the decorative arts

Edalus 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

Vivian Beth Mann Student Travel Fellowship

To provide travel funding for Institute of Fine Arts students

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



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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.

This list includes commitments received from July 1, 2021 to July 1, 2022.

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