



the Institute

Annual 2022-2023





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



We are pleased to present this edition of *The Annual* with news of the Institute of Fine Arts' 2022-2023 year. It offers an overview of a period filled with transitions and milestones, achievements and celebrations.

We marked the retirements of Professors Colin Eisler and Marvin Trachtenberg with tributes to their remarkable scholarly careers and mentorship of scores of students. At the same time, the Institute conducted three searches for new faculty members with stellar results. This fall, we welcomed Erich Kessel, a specialist in contemporary African American and African Diaspora Arts, who recently completed his doctorate at Yale University; Emmelyn Butterfield-Rosen, who works on nineteenth-century art and cultural history primarily from Europe and who comes to us from the Clark Art Institute and the Williams Graduate Program; and Matthew Hayes, an alumnus of both our own PhD and Conservation Programs who focuses on old masters paintings conservation. Their presence has already enlivened our curriculum and contributed to the global range of our program.

During the academic year 2022-2023, our courses were taught in person, and we held many of our public programs in a hybrid format, both in person and virtually. Here I will mention only a few of many notable events. We presented our highly popular lectures in archaeology; Professor R.R.R. (Bert) Smith, who directs the excavations at Aphrodisias in Turkey, and Professor Clemente

Marconi, who directs the excavations at Selinunte in Sicily, offered fascinating accounts of their last season of field work, highlighting their discoveries and the contributions of Institute students. In December, Dr. Bertrand Lavédrine, the Judith Praska Distinguished Visiting Professor in Conservation, spoke to us about the preservation of photographic collections. In the spring, we presented a compilation of films by Puerto Rican artist Mónica Félix, an artist known for her films, photography, and installations. Her work was the subject of a primarily virtual exhibition organized by Institute student curators, but we were delighted to include an in-person film screening. It was a pleasure to have the artist in attendance in our Lecture Hall and to engage her in conversation about her films and artistic process. Our annual Sam Wagstaff Photography Lecture featured Aziz + Cucher (Anthony Aziz and Sammy Cucher), artists who began to collaborate while students at the San Francisco Art Institute over thirty years ago and whose work often addresses their intertwined Jewish and Palestinian heritages. We held the Frick Talks virtually, to allow the vast number of attendees from multiple time zones to attend the talks. This year we plan to return to in-person talks, but in a hybrid format so that those who cannot join us in person can still attend.

Our Alumni gathering, timed to coincide with the College Art Association's Annual Meeting in New York, was a well-attended, celebratory event. We drank a toast to Edward J. Sullivan, who received the CAA's Distinguished Scholar Award, and to Michele Marincola, who (with Lucretia Kargère) accepted the CAA and American Institute for Conservation (AIC) award for Distinction in Scholarship and Conservation for *The Conservation of Medieval Polychrome Wood Sculpture: History, Theory, Practice* (Getty 2020). In addition, Jean-Louis Cohen's monumental *Building a new New World: Amerikanism in Russian Architecture*, received the Society of Architectural Historians award for an exhibition catalogue. And Finbarr Barry Flood was elected a Corresponding Member of the British Academy for 2023.

Last May, we held graduation at the Frederick Loewe Theater near Washington Square. Our speakers included Elizabeth Easton, co-founder (with Agnes Gund) and director of the Center

for Curatorial Leadership, and alumnus Ian Wardropper, Anna-Maria and Stephen Kellen Director of the Frick Collection. Elizabeth (Buffy) Easton gave an inspiring and often hilarious account of the trajectory that led her to devote herself, after a successful career as a curator at the Brooklyn Museum, to training curators for leadership positions in museums and other arts institutions. Ian Wardropper offered us an insider's view of the challenges he faced while renovating and expanding the Frick's building, a project that is now nearing completion but that previous directors had sought to carry out for decades. Lively festivities and a series of toasts followed at the Duke House.

Most of you will have heard the sad news that we lost Jean-Louis Cohen on August 7, 2023. For a long time, it seemed impossible to believe. He was a truly brilliant scholar and luminous presence, with an unparalleled range of interests that spanned the globe, facilitated by the many languages in which he was perfectly fluent. He was also an inspiring teacher, a wonderful mentor to his many students, and a generous colleague. Last May, we celebrated the publication of his co-edited volume (with Daniella Berman and Jon Ritter), on the history, renovation, and décor of the James B. Duke House, a project that had been in the works for many years. And last summer he opened two exhibitions, one in Portugal and the other in Shanghai. The second volume (out of eight projected volumes) of his catalogue of the drawings of Frank Gehry is in press. We are in the process of organizing a celebration of his life and work, to be held on December 8 at the James B Duke House.

With the fall semester now well underway, and the weather finally turning cooler, we look back at a year of change, most of it positive as we emerged from the worst of the pandemic and returned to in-person events and classes. The Duke House is filled with faculty, students, staff, and our many auditors and friends, who attend our classes and public programs. We are fortunate to have such a wonderful community, and we look forward to welcoming our ever-expanding network of alumni back to our premises in the years to come.

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

Board of Trustees

Marica Vilcek, *Chair*
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Ann Temkin
Ian Wardropper



Message from the Chair

The Institute of Fine Arts has finally returned to the vitality of its pre-covid existence. Last summer our students took up internships around the globe, travelled for research, and worked on excavations in Sicily, Turkey, and Greece. We held graduation in person, and we had a festive reception at the Duke House afterwards. Our evenings are once again filled with public lectures and events. How invigorating it has been over the past year to spend time with our remarkable community of faculty, students, administrators, visiting scholars, and donors, as well as our public audiences in one of the most beautiful academic settings in the world.

It is an honor to share with you my great surprise to receive public recognition of Jan and my philanthropic commitments to the Institute of Fine Arts with the naming of the Marica Vilcek Great Hall. At the May Board of Trustees meeting, the signage above the grand staircase was unveiled and I was truly humbled to see my name on the wall of the Institute. I am deeply touched by this thoughtful gesture and its representation of my affinity for the Institute. A heartfelt thank you to all those involved in making this a reality.

In a year of renewed normalcy, we were delighted to welcome three new board members. Barbara Gloven Chesler, who serves as a trustee of the Hunter College Foundation and is also a member of Hunter's art advisory board and pre-law advisory board, joined the board at the beginning of the year. Her husband, Evan Chesler, is a partner in the law firm Cravath, Swaine & Moore, LLP, and is Chair of NYU's Board of Trustees. Over the summer we had the pleasure of inviting Shahzia Sikander to serve as our artist representative. Born in Lahore, Pakistan, Shahzia Sikander is best known for her Mughal and Persian miniature painting. Sikander also works in performance and installation and has created several important, site-specific public projects. Her works have been exhibited and collected internationally and she has received numerous awards. Then late this past summer, Dianne Dwyer Modestini, a treasured colleague who has overseen the IFA's Conservation Center's Kress Program in Paintings Conservation since 1989, joined the board. Now a Clinical Professor Emerita at the Conservation Center, she continues her work part-time stewarding the transition of leadership

to Matthew Hayes, our newly hired Assistant Professor of Paintings Conservation and Co-Chair of the Conservation Center. A master conservator and author, Dianne has published several books including most recently "Leonardo da Vinci's *Salvator Mundi*" in *Leonardo da Vinci's Technical Practice* (2014) and *Masterpieces* (2018), a book about the life and work of her late husband, the conservator Mario Modestini. These new members bring a diversity of valuable experiences to the board and their contributions will advance the Institute's mission.

The generosity of our trustees, alumni, friends, and staff makes possible the strength of our program and the opportunities we can provide to Institute students. The newly established endowment from the Leon Levy Foundation allowed for another cohort of MA students to travel this past summer under the Shelby White and Leon Levy Travel Grant program. The reports of their travels around the globe confirm once again the value of learning *in situ*. We were reminded of this when an alum of the IFA informed us that he wanted to name a travel fund in honor of his late wife. When he was a student, they had the opportunity to see the world on IFA travel grants and it had a lasting influence on their lives. Now future IFA students will have the opportunity to carry out research outside of New York with the support of the Carol Ziff Travel Fund. Also, this year, one of our longstanding donors made a significant gift toward their pledge to fund a professorship in Modern art. We are truly grateful for all of you who contribute to the Institute's ability to educate the most talented scholars in the art world today.

The Connoisseurs Circle program has found renewed energy with our major gift donors back in the classrooms and joining us at private events. The Circle's Executive Committee has two new members with Laura Whitman and Loretta Howard becoming part of its leadership. Over the past year, we arranged several memorable tours including a visit to the Met's exhibition *Cubism and the Trompe l'Oeil Tradition* led by IFA alum, Emily Braun, and a tour of *Sarah Sze: Timelapse* at the Solomon R. Guggenheim Museum led by IFA Conservation Center alum and one of the exhibition's co-conservators, sasha arden, who is now a Conservation Fellow in Time Based Media at the



Solomon R. Guggenheim Museum. We also spent an evening with Jean-Louis Cohen at Almine Rech for a tour of *Le Corbusier: Nomadic Murals*. With the untimely passing of Jean-Louis this summer, we reflect on how fortunate we are to have had this opportunity to learn from the one of the brilliant scholars on the Institute's faculty.

Over the summer, the Conservation Center held an important Art Bio Matters conference focused on the visibility of biological research in cultural heritage. We are grateful to the Richard Lounsbery Foundation for their continued support of the Art Bio Matters community by connecting scientific researchers and stakeholders across disciplines, geographies, and institutions. The leadership of the Conservation Center is once again fortunate to have Michele Marincola at the helm. She is joined by our newly appointed faculty member, Matthew Hayes; they are serving as co-chairs of the vast and complex activities of the Conservation Center's program.

With the flourishing of new activities at the Institute, I hope you will take advantage of everything we have to offer in the coming year. Please join us for a thought-provoking public lecture or attend a Saturday afternoon concert with the Steinhardt Strings. There are many ways to be a part of our community from volunteering to be an alumni mentor, joining our Connoisseurs Circle program to attend classes, or establishing a student fellowship. In my role as chair of the Institute, I thank you for what you do to contribute to the vitality of our programs and the training of our students. The excellence of the Institute would not be possible without each and every one of you!



Marica Vilcek
Chair
The Institute of Fine Arts



Special Thank You to Shelby White

This past year the Institute celebrated the endowment of the Shelby White and Leon Levy Travel Grant Program, which provides MA students with invaluable opportunities to encounter original works of art *in situ*. This extraordinary initiative, which traces its roots to 1984, will continue in perpetuity thanks to the generosity of Shelby White and the Leon Levy Foundation who have long recognized the significance of firsthand experiences in the professional development of art historians, archaeologists, and conservators.

The Shelby White and Leon Levy Travel Grant Program, initiated by the late Leon Levy, a long-time Institute Board member, and his wife Shelby White, is inspired by the belief that the study of art cannot be complete without direct engagement with artistic works. This program aims to cultivate skills in visual and technical analysis, foster global perspectives, and familiarize scholars with exceptional public and private collections by



enabling students to venture beyond the confines of classrooms and reproductions found in the library.

Thanks to this remarkable generosity, countless students have embarked on life-changing journeys, expanding their scholarly knowledge. Over the years, the program has allowed students to see renowned masterpieces as well as lesser-known works such as the series of rock art carvings found at Legend Rock Petroglyph Site in Wyoming. Trips have taken students across the globe; they have explored American land art, the art and architecture of Mexico City, Dutch paintings, cathedrals in France, Cambodian temples, Ethiopian churches, and Mughal palaces. Each journey has left an enduring mark on the participants, shaping their understanding of art, history, and cultural heritage, and informing their scholarship.

The endowment of this program, a hallmark of the Institute's MA program in art history, marks a significant milestone in the Institute's commitment to provide exceptional educational experiences for our students. It will ensure that this program will continue to flourish, allowing future generations of scholars to expand their horizons and undertake new research.

We extend our heartfelt gratitude to Shelby White and the Leon Levy Foundation for their longstanding support and dedication to the Institute of Fine Arts. Their visionary philanthropy will inspire generations of students for years to come.





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



The Lecture Hall ca. 1990

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 and technical art history of Medieval sculpture; conservation of modern sculpture; history and theory of conservation

Robert Slifkin

*Director of Graduate Studies;
Professor of Fine Arts*

Contemporary art; history of photography; 19th- and 20th-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 20th-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

Prita Meier

Associate Professor of Art History, the Institute of Fine Arts and Department of Art History
Visual cultures and built environment of east African port cities, and histories of transoceanic exchange and conflict

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; 19th- and 20th-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
*not currently teaching

Katherine Welch

Associate Professor of Fine Arts; Deputy Director, Excavations at Aphrodisias
Ancient Roman art and architecture; archaeology

Conservation Center Faculty

Lisa Conte

Visiting Associate Professor of Paper Conservation
Conservation and technical art history of modern and contemporary prints and drawings; preservation of material culture; ethical issues in conservation; preventive conservation and climate change

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

Matthew Hayes

Kress Post-Doctoral Associate in Paintings Conservation
Conservation and technical studies of Renaissance paintings; history and theory of conservation; innovations in materials-based art history

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

Glennis Rayermann

Visiting Assistant Professor of Conservation Science
Heritage science of metal, glass, stone, and ceramic objects



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

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

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

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

Dianne Dwyer Modestini

*Clinical Professor Emerita, Kress Program in
Paintings Conservation*

Conservation of Old Master and 19th-century paintings

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

Alexandra Courtois de Viçose

Visiting Assistant Professor

Juan José Lahuerta

Kirk Varnedoe Visiting Professor, the Institute of Fine Arts; Professor of History of Art and Architecture, Barcelona School of Architecture

Catherine Quan Damman

Linda Nochlin Visiting Assistant Professor

Linda Wolk-Simon

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

Matthew Hayes

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

Molly Hughes-Hallett

Samuel H. Kress Fellow in Painting Conservation

Kristin Patterson (02/2023-08/2023)

Getty Conserving Canvas Research Fellow

Christopher McGlinchey

*Project Director for Getty Conserving Canvas Lining Adhesive Research Project
Research Faculty in the Conservation Center*

Marco Leona

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

Institute Lecturers for the Conservation Center

Reinhard Bek

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

Shauna Young Breatore

Senior Paintings Conservator, Modern Art Conservation

Lisa Bruno

Carol Lee Shen Chief Conservator, Brooklyn Museum

Diana Díaz-Cañás

Assistant Photograph Conservator, Sherman Fairchild Conservator of Photographs, The Metropolitan Museum of Art

Lee Ann Daffner

Andrew W. Mellon Foundation Conservator of Photographs, Museum of Modern Art

Jean Dommermuth

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

Maria Fredericks

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

Christine Frohnert

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

Leslie Ransick Gat

Objects Conservator and Proprietor, Art Conservation Group

Jakki Godfrey

Objects Conservator, Proprietor, Boro 6 Art Conservation

Matthew Hayes

Kress Post-Doctoral Associate in Paintings Conservation

Laura McCann

Director, Barbara Goldsmith Preservation and Conservation Department, New York University Libraries





Dianne Dwyer Modestini

Clinical Professor Emerita, Conservator of the Kress Program in Painting Conservation, The Conservation Center

Kristin Patterson

Paintings Conservator, NYC

Jennifer Perry

Mary and James Wallach Conservator of Japanese Art, Asian Art Department, The Metropolitan Museum of Art

Katherine Sanderson

Associate Photograph Conservator, Sherman Fairchild Conservator of Photographs, The Metropolitan Museum of Art

Kerith Koss Schragger

Head of Conservation, National September 11 Memorial & Museum

Suzanne Siano

Paintings Conservator and Proprietor, Modern Art Conservation

Steven Weintraub

Conservator, Proprietor, Art Preservation Services

Masanobu Yamazaki

Conservator, Asian Art Department, The Metropolitan Museum of Art

Research Faculty in the Conservation Center

Marco Leona

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

Judith Praska Distinguished Visiting Professor in Conservation and Technical Studies

Bertrand Lavédrine (fall 2022)

Professor, Muséum national d'Histoire naturelle, Sorbonne University Alliance; Scientist, Centre de Recherche sur la Conservation, Paris, France

Judith Praska Distinguished Visiting Assistant Professor in Conservation and Technical Studies

Rebecca Gridley (spring 2023)

Conservator, Art Conservation Group

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 Soultanian

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



Associate Faculty

Emilie Boone

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

Art and visual culture of the African Diaspora; African American art

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

Pepe Karmel

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

Fields of study - Picasso, Pollock, Cubism, Abstract Art, Minimalism, Global Contemporary Art, Critical Theory

Dipti Khera

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

Art and architecture of South Asia; cartographic cultures, art, and urban topography; global art histories, theory, and methodology; historiography of cross-cultural encounters; collecting, museums, and contemporary heritage landscapes; postcolonial studies

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

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

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

Jennifer Ball

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

Kim Benzel

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

Monika Bincsik

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

John T. Carpenter

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

Blair Fowlkes Childs

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

Juliet Fleming

Associate Professor of English, NYU

Michael Gallagher

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

Marc LeBlanc

Associate Director, Academic Affairs, Institute for the Study of the Ancient World, NYU

Mark McDonald

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

Nadine M. Orenstein

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

Michael Seymour

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

Freyda Spira

Associate Curator, The Metropolitan Museum of Art



Anne Umland

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

Glenn Wharton

Professor of Art History and Professor of the Conservation of Material Culture, as well as Chair of the UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Materials

Adjunct Instructors in Languages

Uwe Bergemann

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

Adelheid Ziegler

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

Rosalia Pumo

Adjunct Instructor of Italian; Vice Director of the Excavations at Selinunte

Other Institute of Fine Arts Associates

Brian Castriota

Supervising Conservator, Excavations at Aphrodisias

Susie Pancaldo

Consulting Conservator, Excavations at Selinunte

Beryl Barr-Sharrar

Affiliate of Classical Art and Archaeology

Paul Stanwick

Research Affiliate in Egyptian Art

Institute of Fine Arts Excavation Field Directors

Matthew Adams

Field Director, the Institute of Fine Arts/NYU Expedition to Abydos, Egypt

Kathryn Howley

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

Clemente Marconi

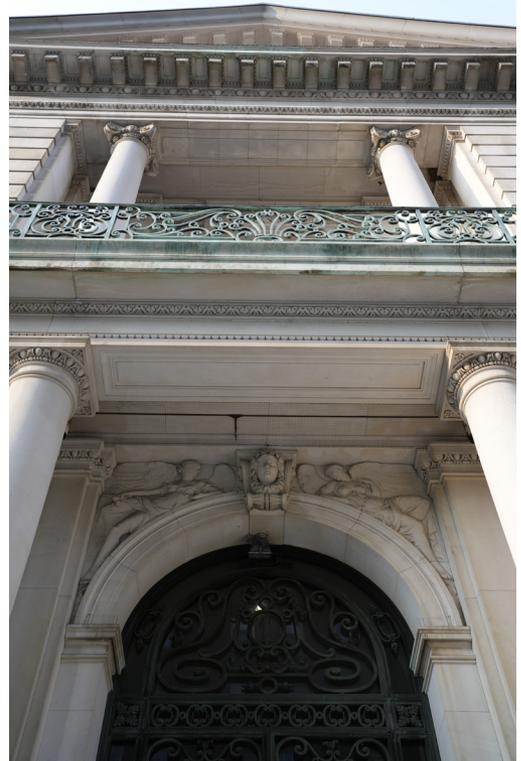
James R. McCredie Professor in the History of Greek Art and Archaeology; University Professor; Director, Excavations at Selinunte

Roland R. R. Smith

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

Bonna D. Wescoat

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



New Faculty Appointments for 2023

Art History

The Institute is pleased to announce the appointment of Emmelyn Butterfield-Rosen and Erich J. Kessel to the faculty beginning on September 1, 2023. Emmelyn Butterfield-Rosen will join the faculty as Assistant Professor of Nineteenth-Century European Art and Erich J. Kessel as Assistant Professor of African American and Black Diaspora Arts.



Emmelyn Butterfield-Rosen specializes in late nineteenth-century art and cultural history, primarily in Europe. A guiding preoccupation of her teaching and research is the intersection between the history of art and

the histories of biology and psychology, with special reference to the history of sexuality. Other areas of particular interest include animal studies; concepts of genre and categories and hierarchies of biological kinds; cognitive linguistics; theories and representations of gesture and corporeal expression; interactions between the visual and performing arts; the history of dance and early film; the history of art history; and the history of art criticism.

Butterfield-Rosen's first book, *Modern Art & the Remaking of Human Disposition*, was published in November 2021 by the University of Chicago Press. This book, which brings a new formal and conceptual framework to the study of turn-of-the-century modernism, was a finalist for the 2022 Modernist Studies Association First Book Prize, and received Honorable Mention with Distinction for a Single-Author Work from the Dedalus Foundation. From *Modern Art & the Remaking of Human Disposition*, Butterfield-Rosen is developing a second project that addresses how Darwin's evolutionary biology, and his twin theories of Natural Selection and Sexual Selection, reshaped the trajectories of three key aesthetic concepts: design, hierarchy, and aesthetic judgement. Alongside her academic writing, Butterfield-Rosen publishes longform essays in *Artforum* magazine on exhibitions treating

nineteenth-century art and its legacies, as well as historical exhibitions more generally.

Butterfield-Rosen received her BA in Art History (summa cum laude) from Columbia University, and her doctorate from the Department of Art & Archaeology at Princeton University, where her dissertation won the Jane Faggen Dissertation Prize. For the past six years, she taught in the Williams Graduate Program in the History of Art at the Clark Art Institute. She has been Associate Director of the Graduate Program since 2019. Prior to arriving at the Clark, her research was supported by a three-year David E. Finley Pre-Doctoral Fellowship at the Center for Advanced Study in the Visual Arts, and a Jane and Morgan Whitney Fellowship in the Department of European Paintings at The Metropolitan Museum of Art.



Erich J. Kessel researches and teaches theoretical and historical approaches to the relationship between antiblackness and the visual, with a focus on art and media since the 1970s. His work engages questions of slavery;

political economy; aesthetics; art historical method; gender and sexuality; psychoanalysis and libidinal economy; and mediation. Assembling tools from a range of disciplines, his current writing explores how the racial violence of representation has shaped the concept, production and social function of the image. He has published work concerning monumentality, photographic archives, and performance.

Kessel recently co-edited, with Gabriel Ojeda-Sagué, a book collecting the sketches of the late artist Gustavo Ojeda, *An Excess of Quiet: Selected Sketches by Gustavo Ojeda, 1979-1989* (SoberSCOPE Press, 2020). Additionally, his writing was published in the 2019 exhibition catalogue *Jacob Lawrence: The American Struggle* (Peabody Essex Museum, 2019).

Erich Kessel's work has been supported by the Mellon/ACLS Dissertation Completion Fund, the Whitney Independent Study Program's Helena Rubinstein Critical Studies Fellowship, and the Mellon Mays Fellowship Program. He received a BA in Art History with Distinction from the University of Pennsylvania and a doctorate in the History of Art and African-American Studies with a certificate in Women's, Gender and Sexuality Studies from Yale University.

Professor Christine Poggi, Judy and Michael Steinhardt Director of the Institute of Fine Arts, noted, "We are thrilled to have Emmelyn and Erich join the Institute's faculty. Their experience and range of scholarly research will attract stellar and highly motivated students who will become the future leaders of the arts community in the U.S. and across the globe."

Conservation

The Conservation Center of the Institute of Fine Arts, NYU is pleased to announce the appointment of Matthew Hayes as Assistant Professor of Paintings Conservation at the Conservation Center effective September 1, 2023. In his new position Professor Hayes will teach and mentor conservation and art history students, help direct the Kress Program in Paintings Conservation with Professor Emerita Dianne Modestini and serve as Co-Chair of the Conservation Center with Professor Michele Marincola.



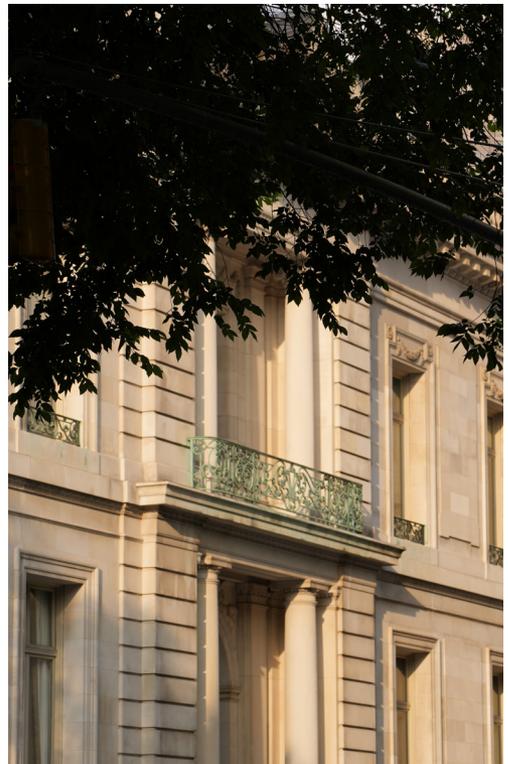
Matthew Hayes is a paintings conservator based in New York, where currently he is Kress Postdoctoral Associate in Paintings Conservation and Institute Lecturer at the Conservation Center, Institute of Fine Arts, New York University and directs the Pietro Edwards Society for

Art Conservation. He previously worked at the Atelier Gerhard Walde and the Collections of the Prince of Liechtenstein and was a fellow at the Kunsthistorisches Museum, all in Vienna. Hayes holds a BA in art history from Cornell University,

and MA and PhD degrees in art history and an Advanced Certificate in Conservation from the Institute of Fine Arts. He has published on conservation theory, philosophy, history, and the painting technique of Italian Renaissance artists. His book *The Renaissance Restored: Paintings Conservation and the Birth of Modern Art History in Nineteenth-century Europe* appeared in 2021.

Professor Christine Poggi, Judy and Michael Steinhardt Director of the Institute of Fine Arts, noted, "We are thrilled to appoint Matt to this important position at the Institute's Conservation Center. His years of experience and impressive scholarly research will enhance our offerings for the students in fine art conservation."

Professor Michele D. Marincola, Sherman Fairchild Distinguished Professor of Conservation and Chair of the Conservation Center remarked, "Matt's enormous skill as a painting conservator will support our longstanding commitment to educating students in this field. In addition, his warm, welcoming personality and depth of knowledge about the history of conservation will be greatly appreciated by our community."



Institute Staff

Director's Office

(212) 992-5806

Rachel Greben

Assistant to the Director for Administration and Human Resources

Development and Public Affairs Office

(212) 992-5804

Sarah Higby

Director of Development and Public Affairs

Sofia Palumbo-Dawson

Manager of Public Programming and Special Events

Denali Kemper

Development Officer for Annual Fund and Alumni Relations

Joseph Moffett

Development Associate

Academic Office

(212) 992-5868

Elizabeth Spock

Manager of Academic Programs

Natalie Scarpelli (until of 09/2023)

Academic Advisor

Hope Spence

Academic Assistant

Building Office

(212) 992-5811

Wilfred Manzo

Facilities Supervisor

Richard Nealon

Building Operator

Robert Doucette

Building Operator





Conservation Center

(212) 992-5888

Aakash Suchak (until 10/24/2022)

Grants Administrator

Lauren Klein

Manager, Laboratories and Study Collection

Julia Eshaghpour (02/22/22-10/31/22)

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

Myong Jin

Grants Administrator

Kevin T. Martin

Academic Advisor

Digital Media and Computer Services

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

Jenni Rodda (until 6/1/2023)

Department Manager

Adam Ryder (as of 10/14/2023)

Department Manager

Joe Rosario

Computer Services Manager

Jason Varone

Web and Electronic Media Manager

George L. Cintron

Computer and Network Support Technician

Nita Lee Roberts

Photographer

Fatima Tanglao

Classroom Support Technician

Finance Office

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Jennifer Chung

Director of Budget and Planning

Lisa McGhie

Financial Analyst Library

(212) 992-5825

Lori Salmon

Head, Institute of Fine Arts

Library

Annalise Welte

Librarian for Research Services

Daniel Biddle

Supervisor, Conservation Center Library

Kimberly Hannah

Senior Processing Assistant

Grace Zuniga (as of 11/14/2022)

Serials Receiving Assistant

Public Safety

(212) 992-5808

James Cook

Public Safety Officer

Marina Mikhaylova

Public Safety Officer

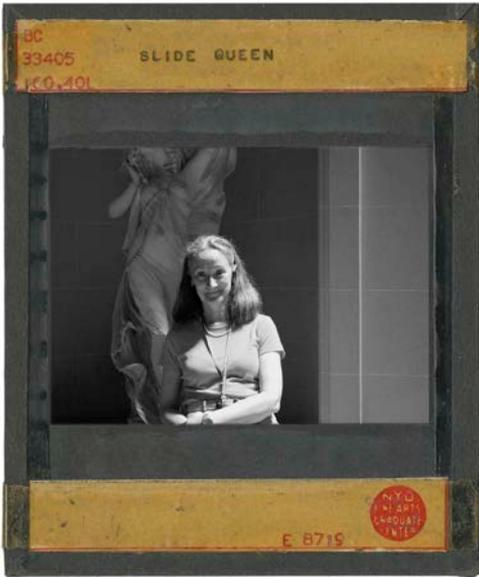
Darius Segure

Public Safety Officer



Retirement Celebrations

A Retirement Tribute to Jenni Rodda



Brenda Shrobe

Former Head of Human Resources

When I arrived at the Institute, Jenni was already here. She took me on a tour of the Visual Resources department, and I was overwhelmed by the collection of slides, photographic images, digital and analog. Jenni was knowledgeable about everything related to visual resources.

She served as a consultant on metadata content for Artstor; guest lectured locally and nationally; served as President of the Visual Resources Association with a worldwide membership for several years. She earned a Master's Degree in Art History, and ABD from Brown University. Later on she earned a Masters of Library and Information Science from Drexel University.

However, Jenni's heart and soul was always with the Institute's students, many of whom worked for the Visual Resources department. The student staff consisted of Master's and PhD students employed often for several years. Jenni continues to maintain long standing relationships with the students who visit and keeps Jenni and

her staff up to date of their careers personally and professionally.

In recent years, Jenni has expanded her professional profile as the Manager of Digital Media and Computer Services. As Manager, Jenni continued to manage her department with an outstanding and committed staff.

I speak for all of us by thanking Jenni Rodda for her dedication, commitment and hard work over the years and wish her smooth sailing as she and Adam navigate and enjoy retirement life.

Tales From Slideland



Jenni Rodda

*Curator of the Visual Resources Collection;
Manager of Digital Media and Computer Services
1986 - 2023*

Before Digital Media and Computer Services, there was Digital Media and the Image Library. Before Digital Media and the Image Library, there was the Visual Resources Collection. And before that, there was the Slide Collection and Photographic Archive, aka "Slideland," home of roughly a quarter million lantern slides and maybe 650,000 35mm slides in addition to dozens of filing cabinets filled with photographic prints. Everyone came to Slideland—faculty and students—to find the images needed for classes, research, dissertations and theses, and publications. Seating was by field, and dictated by space rather than chronology, which meant that someone looking for a good image of a Byzantine icon might sit across from someone else looking for a particular Rembrandt.

The serendipitous nature of encounters in Slideland, and the unique qualities of hard-copy images, made for a number of stories. Here are a few favorites:

Tales From Slideland

In the days before the Internet, slides and photographs were the only images available. Panic-stricken or particularly paranoid graduate students were known to hoard the pictures most important to their work, in places they felt would keep them “safe” from the prying eyes of other students. Slides have been found in lockers, on library reserve shelves, and at one point, in the Institute’s elevator shaft.

Students once studied for their oral exams by searching the slide collection in the areas frequented by their faculty interlocutors. If there was no slide, there could be no question about the object it reproduced—unless, of course, a faculty member hoarded slides in their office the same way students hoarded slides in their lockers....

Before Powerpoint, there were Kodak carousel trays for 35mm slides, and before that, there were boxes that allowed presenters to organize their slides in linear order. Slides were shown one-at-a-time, mixing 35mms and lanterns, with up to 6 projectors in each classroom. Student projectionists had to learn the balletic organizational structure of the faculty member for whom they worked, turning projectors off and on in sequence, repeating images when needed, moving from 35mm to lantern slide projectors and back again, all while keeping everything in focus. Faculty may have been at the front of the room, but it was the projectionists who actually controlled a class.

As slide projectors aged and became harder to service, they also became more dramatic to use. Lantern slide projection lamps were known to explode, the machinery cooling fans spraying small bits of glass around the projection stand. In one particularly infamous incident, a lantern slide projector caught fire in a seminar taught by Sir John Pope-Hennessy. The projectionist put the fire out with the extinguisher at the door to the room, while Sir John continued to lecture, and the students tried not to run.

The Institute’s Halloween parties were legendary, at one time rivaling art students’ balls held in Paris. Students came up with some particularly creative costumes, and faculty joined in the fun. One memorable Halloween, Egbert Havercamp-Begemann came dressed as a Dutch Master, Thomas Mathews as a Greek fisherman, and Colin Eisler as the ghost of Doris Duke. We have the slides to prove it.

Faculty always seemed more accessible while they were working in the slide library. Gert Schiff and I had an impromptu discussion about August Sander; James McCredie “lost” his favorite view of the Parthenon (“it isn’t in the right drawer...”); Günter Kopcke would chat with me in German; Bert Smith was seen in a Mickey Mouse hat at a work room party; Jonathan Hay regularly joined students for lunch in the workroom. Students got to know one another in a totally non-threatening environment, and developed friendships across the light tables that survived oral exams, dissertation defenses, research trips, and graduations.



the Institute
IN MEMORIAM





Photo by Gitty Darugar

Jean-Louis Cohen (1949 - 2023)

Jean-Louis Cohen brought an unparalleled breadth of knowledge to his study of architecture and its urban context, writing important books and essays and curating exhibitions on architects and cities across the globe. He was one of the world's foremost experts on Le Corbusier, Mies van der Rohe, Frank Lloyd Wright, Robert Venturi, and Frank Gehry, among others. He was also especially known for his work on the American influence on Russian modern architecture. His catalogue, *Building a new New World: Amerikanism in Russian Architecture*, received the 2023 exhibition catalogue award of the Society of Architectural Historians. Just this summer, he opened an exhibition titled *Paris Moderne 1914-1945* (with architect Pascal Mory and fashion curator Catherine Örmén and co-wrote the exhibition catalogue with Guillemette Morel Journal) at the Power Station of Art in Shanghai, and another on the Brazilian architect Paulo Mendes da Rocha at the Casa da arquitetura, in Matosinhos, Portugal (with Vanessa Grossman). His co-edited volume on the commission, history, décor, and renovations of the James B. Duke House (current home of the Institute of Fine Arts, NYU), titled *Duke House*

and the Making of Modern New York: Lives and Afterlives of a Fifth Avenue Mansion appeared in 2023 (with Daniella Berman and Jon Ritter).

In recent years, Jean-Louis Cohen had been working on the publication of a catalogue raisonné of Frank Gehry's drawings in conjunction with the Getty Research Institute. The first of eight projected volumes have been published, as well as another publication titled *Frank Gehry: The Masterpieces* (2021). Other significant studies and exhibitions include *Paris Moscou* at the Centre Georges Pompidou in Paris (1979), *Casablanca: Colonial Myths and Architectural Ventures* (2002; with Monique Eleb), *Ludwig Mies van der Rohe* (2007), *The Future of Architecture Since 1889: A Worldwide History* (2012, 2016), *Le Corbusier: Tout l'oeuvre construit* (2018), and *Architecture and Urbanism in the France of Vichy* (2020).

Jean-Louis Cohen was born in Paris on July 20, 1949. He trained as an architect at the *École Spéciale d'Architecture* and then at the *Unité Pédagogique n° 6*, both in Paris, graduating in 1973. He received his post-graduate architecture diploma in 1979. In 1985, he was awarded a Ph.D. in art history from the *École des Hautes Études en Sciences Sociales*. After directing the *Architectural*

Research Program at the French Ministry of Housing, he held a Research Professorship from 1983 to 1996 at the School of Architecture Paris-Villemin.

In 1994, Jean-Louis Cohen was appointed the Sheldon H. Solow Professor in the History of Architecture at the Institute of Fine Arts, NYU. In 2001, he was named a Chevalier of the Ordre des Arts et des Lettres (France). In 2013, he was also appointed to a three-year Chair in Architecture and Urban Form at the Collège de France. Two of his books won the Grand Prix du livre from the Académie d'Architecture—*Scènes de la vie future: l'architecture européenne et la tentation de l'Amérique 1893-1960* (1996) and *Architecture en uniforme: projeter et construire pour la seconde guerre mondiale* (2012). He was awarded a John Simon Guggenheim Fellowship in 2013.

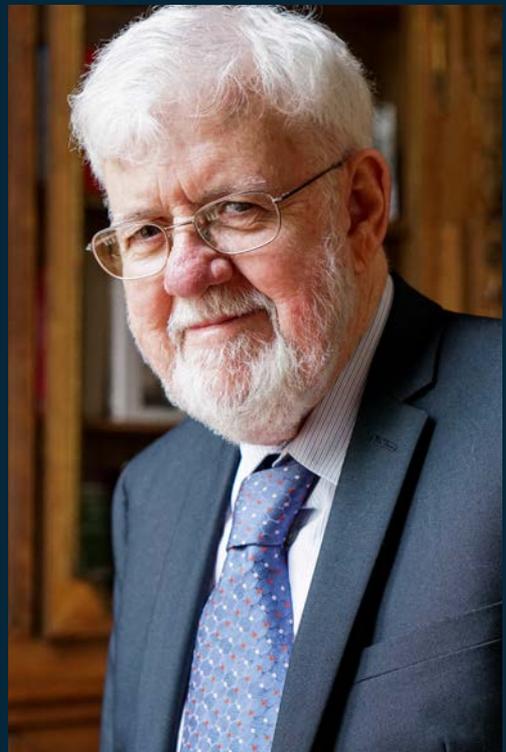
The entire Institute of Fine Arts community has been profoundly affected by this sudden loss. We send our deepest condolences to Jean-Louis' family, friends, and colleagues across the globe. A celebration of his life and work will be organized for the fall 2023.

David O'Connor (1938-2022)

David O'Connor earned his BA in 1959 from the University of Sydney, where he studied Neolithic and Bronze Age Cyprus, a Diploma in Egyptology from University College London in 1962, and a PhD in 1969 from the University of Cambridge with a dissertation on the art and material culture of ancient Nubia (upstream from Egypt). His interest in Nubia, Egypt, and the Eastern Mediterranean allowed him to enlarge the traditional focus on Egypt to encompass Nubia's distinctive non-literate cultural artifacts, often employing anthropological methods. His work led to more dynamic and complex models of cultural exchange in this region. At the University of Pennsylvania, where he taught in the Department of Oriental Studies and served as Curator-in-Charge of the Egyptian Collection at the Penn Museum, O'Connor conducted research on both Nubia and Egypt, organized the Excavations at Abydos in Southern Egypt, and served as an inspiring teacher and mentor. He joined the faculty of the Institute of Fine Arts in 1995, where he enjoyed the impetus,

driven by his students, to think more deeply about works of art and architecture. He retired in 2017. A selective list of his many publications includes *Ancient Nubia: Egypt's Rival in Africa* (1993), and the edited volumes: *Ancient Egyptian Kingship* (with David P. Silverman, 1995); *Ancient Egypt in Africa* (with Andrew Reid, 2003); and *Mysterious Lands: Encounters with Ancient Egypt* (with Stephen Quirke, 2003). He authored a monograph on the earliest Egyptian settlement in Nubia, *The Old Kingdom Town at Buhen* (2014), and co-edited substantial books on Thutmose III, Amenhotep III, and Ramesses III (with Eric Cline). He also published *Abydos: Egypt's First Pharaohs and the Cult of Osiris* (2009). He was interested in a broad range of topics and artifacts, from the material culture of Nubia and Egypt, to their artistic works—including lesser studied royal palaces—to Egyptian concepts and practices of sexuality.

David O'Connor's passing is a great loss to the greater community of archaeologists and scholars of Nubian and Egyptian antiquity, and to his many colleagues, students, and friends. We send our deepest condolences to his wife, Gülbün O'Connor, his daughters Aisha and Katie, and his numerous grandchildren.





the Institute

IN THE FOREFRONT

In this Section

SPOTLIGHT ON FACULTY STUDENT AND STAFF ACCOMPLISHMENTS



Prof. Dipti Khara and IFA graduate students,
Kinaya Hassane and Elizabeth H. Clancy,
A Splendid Land: Paintings from Royal Udaipur,
National Museum of Asian Art, Smithsonian
Institution, Photo by Jennifer Berry

Faculty and Staff Accomplishments

Faculty

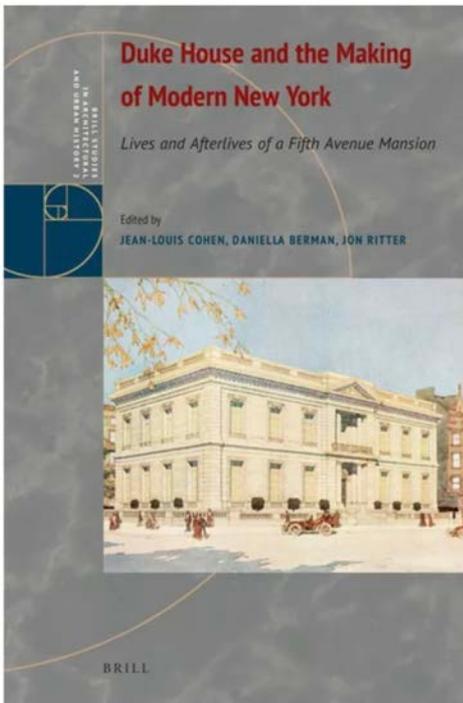
Jean-Louis Cohen

Awards, Fellowships, Honors

2023 Exhibition Catalogue award of the Society of Architectural Historians for *Building a New New World*.

First Penelope Chair, Faculty of Architecture, University of Sydney, Australia, September 2022.

Publications



Books

Constructed Geographies. Paulo Mendes da Rocha. Matosinhos: Casa da arquitectura, 2023. Ed., with Vanessa Grossman.

Paris Moderne 1914-1945. Paris: Flammarion, 2023. Ed., with Guillemette Morel Journal.

Duke House and the Making of Modern New York: Lives and Afterlives of a Fifth Avenue Mansion. Leiden: Brill, 2023. Ed. with Daniella Berman and Jon Ritter.

Introductions

Introduction to *Sigfried Giedion: Costruire in Francia, costruire in ferro, costruire in cemento* (Macerata: Quodlibet, 2022), VII-XXIII.

Essays in multi-authored volumes

“Wright on the Scene in France, Russia, and Italy: Observation and Instrumentalization.” In Neil Levine, Richard Longstreth, ed. *Rethinking Frank Lloyd Wright; History, Reception, Preservation* (Charlottesville, London: University of Virginia Press, 2023), 51-82.

“Constructivism revisited.” In Marta Sequeira, ed. *Flash Back/Carrilho da Graça* (Matosinhos: Casa da arquitectura, 2022), 188-197.

“Un architecte fort occupé: Auguste Perret, 1940-1944.” In Ana Bela de Araujo, Émeline Curien, Pierre Maurer, Karine Thilleul, ed. *Le véritable enjeu de l’histoire est la contemporanéité, mélanges offerts à Joseph Abram* (Paris: Jean-Michel Place, 2022), 43-48.

“Italie, relations et échanges,” and “Régime de Vichy.” In Anne-Marie Châtelet, Amandine Diener, Marie-Jeanne Dumont, Daniel Le Couédic, ed. *L’Architecture en ses écoles: une encyclopédie de l’enseignement de l’architecture au XXe siècle* (Paris: Locus Solus, 2022), 428-429 and 573-576.

“Ingegneri dell’occupazione.” In Pippo Ciorra, Maristella Casciato, ed. *Technoscape: l’architettura dell’ingegneria* (Rome: MAXXI/Florence: Forma, 2022), 63-72.

“The Architect as Intellectual.” In Denise R. Costanzo, Andrew Leach, ed. *Italian Imprints on Twentieth Century Architecture* (London: Bloomsbury, 2022), 11-26.

“The Park and the Box.” In Robert Jan van Pelt, Mark Podwal, Manuel Herz, ed. *How Beautiful Are Your Dwelling Places, Jacob: An Atlas of Jewish*



Space and a Synagogue for Babyn Yar (Zurich: Park Books/Chicago: University of Chicago Press, 2022).

“A Joyful Complexity.” In Matthias Sauerbruch, Louisa Hutton, ed. *The Turn of the Century: A Reader About Architecture in Europe 1990-2020* (Zurich: Lars Müller Publishers, 2022), 80-84.

Periodical articles

“The Invention of Frank Gehry.” *a + u Architecture and Urbanism*, no. 628 (January 2023): 6-19.

“La condizione transurbana.” *Domus*, no. 1073 (November 2022): 42-47.

“In ricordo di Carlo Melograni: quando l’architettura era una causa.” *Rassegna di architettura e urbanistica* 67, no. 167 (May-August 2022): 78-84.

Exhibitions curated

Constructed Geographies. Paulo Mendes da Rocha. Casa da arquitetura, Matosinhos (Portugal), May-November 2023.

Paris Moderne 1914-1945. Power Station of Art, Shanghai, July-October 2023.



Conferences organized, lectures, talks

Lecture “The current state of architectural history.” Cours d’Initiation à l’histoire mondiale de l’architecture, Cité de l’architecture et du patrimoine, Paris, June 28, 2023.

Keynote address, European Architectural History Network, Helsinki, June 9, 2023.

10th Anniversary Keynote, Tchoban Foundation/Museum für Architekturzeichnung, Berlin, June 1st, 2023.

Presentation of the book *Duke House and the Making of Modern New York; Lives and Afterlives of a Fifth Avenue Mansion*, Institute of Fine Arts, May 8, 2023.

“Preserving Modernism.” Conversation with Rem Koolhaas on Tashkent Modernism, Triennale di Milano, April 19, 2023.

Presentation of the book *E 1027, Restoring a House by the Sea*, Center of Architecture, New York, April 4, 2023.

Conclusive round table of the symposium *La Guerre au présent. Architecture et arts visuels: penser les paradoxes des représentations, penser les enjeux de la reconstruction*, École Nationale Supérieure d’Architecture de Paris-Belleville, March 23, 2023.

Introduction to the symposium *Architecture, Nature and the Americas, the Work of Paul Mendes da Rocha*, Berlage Center for Advanced Studies in Architecture and Urban Design, Technische Hogeschool Delft, March 10, 2023.

“Becoming Frank Gehry.” George Baird Lecture, Daniels School of Architecture, University of Toronto, February 16, 2023.

“Becoming Frank Gehry,” lecture, Tokyo University, January 12, 2023.

Roundtable *Manfredo Tafuri’s Modern Architecture in Japan*, Center for Architecture, New York, December 12, 2022.

Roundtable Salon Series 11, *Making an Archive*, School of Architecture, Princeton University, December 7, 2022.



“MM en Amérique, 1951-1952.” Roundtable
hommage à Michel Marot, architecte-enseignant,
École nationale de Paris Val-de-Seine, November
25, 2022.

“Frottage City,” First Penelope Lecture, University
of Sydney, September 20, 2022.

Radio programs

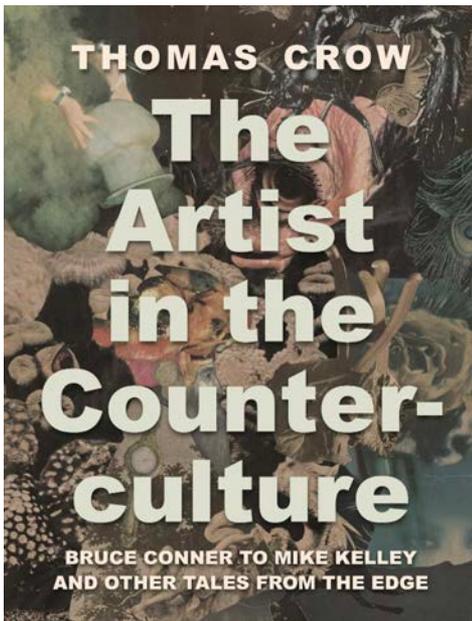
“The Sydney Opera is unquestionably one of the
most important edifices in the modern world,”
interview for the Special Broadcasting System,
Sydney, September 22, 2022.

Thomas Crow

Publications

*The Artist in the Counterculture: from Bruce Conner
to Mike Kelley and Other Tales from the Edge*
(Princeton University Press, 2023).

“Right as Rain: Quests and Transformative
Garments in the Major Books of Maurice Sendak,”
in Jonathan Weinberg ed., *Wild Things Are
Happening: The Art of Maurice Sendak* (Columbus
Museum of Art: DAP, 2022), 54-99.



Colin Eisler

Publications

“Oxford’s Art-Historical Circus: Life as a Henry
Fellow at Magdalen College 1952–3,” *The Edgar
Wind Journal*, Volume 3 (2022).

“Michelangelo’s first painted tondo? The Budapest
Saint John on Patmos,” by Colin Eisler, with the
assistance of Sarah Harris, in *Colnaghi Studies
Journal*, Issue 10 (March 2022).

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Finbarr Barry Flood

Publications

“Premodern Globalism in Art History: A
Conversation,” with Beate Fricke, *The Art Bulletin*
(104/4, 2022), 6-19.

“Reuse and Recycling in the Islamic Lands,” in
Salvatore Settis, ed., *Recycling Beauty* (Fondazione
Prada, Milan, 2022) 368-377.

“Globalism” for a questionnaire on global methods,
October (180, spring, 2022), 29-32.

Entry on “Sandale” for the Chosier and Catalogue
entry No. 23 (on the image of the sandal of the
Prophet Muhammad), accompanying catalogue
edited by Laurence Bertrand Dorléac, for the
exhibition *Les Choses: Une histoire de la nature
morte* (Musée du Louvre, Paris, 2022), 62 & 414-
415.

Conferences organized, lectures, talks

Co-organizer of a workshop and one-day
conference at the Institute in collaboration with
the University of Fribourg, on the theme of
Incorporation: Consumption Beyond the Gaze
April 21st-22nd, 2023

“Par-delà la lecture : médias et médiations dans
l’épigraphie islamique,” Institut nationale d’histoire
de l’art, Paris (March 23, 2023)

“Whose Truth? Close Looking and the Challenge of
Iconoclasm,” to the conference *The Truth is in the
Detail*, Tbilisi State University, Tbilisi, Republic of
Georgia (online, November 2022)

[“From Solomon’s Library to the Louvre: Genealogies of an Islamic Magic-Medicinal Bowl,”](#) Chester Beatty Library, Dublin (September 2022)

“Imbibing the Image, Touching the Text – Sensory Dimensions of Medieval Islam,” keynote address to the VI. Forum Kunst des Mittelalters, Frankfurt am Main (September 2022)

[“Legalism, Iconoclasm, and Anti-Colonialism – Other Statue Histories,”](#) keynote address to Rethinking Arab History, Society, and Culture - A Conference in Honor of Aziz Al-Azmeh, Central European University, Vienna (September 2022)

Respondent for a discussion of Patricia Blessing’s book, *Architecture and Material Politics in the Fifteenth-century Ottoman Empire* (Princeton UP), organized by the Ottoman and Turkish Studies Initiative, NYU (November 2022)

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Jonathan Hay

Conferences organized, lectures, talks

The Institute of Fine Arts China Project Workshop, co-directed with IFA Professors Hsueh-man Shen and Michele Matteini.

In conversation with Michele Matteini: “The Place of Chinese Painting Studies Today: A Conversation across Generations” (February 2023).

Chinese Object Study Workshops Program, co-directed with Jan Stuart, Melvin R. Seiden Curator of Chinese Art at the National Museum of Asian Art in Washington D.C. Funded by the Mellon Foundation and administered by the National Museum of Asian Art.

Kathryn Howley

Awards, Fellowships, Honors

Spring 2023: Beinecke Fellow, Clark Art Institute

Publications

Howley, K.E. Review of Dietrich Raue (ed.), *Handbook of Ancient Nubia*, De Gruyter, 2019. *Journal of Near Eastern Studies* (2022).

Conferences organized, lectures, talks

Clark Art Institute, Williamstown MA. “Ancient and Modern Body Worlds in the Description de l’Égypte,” 4 April, 2023.

Egyptology in Dialogue Symposium, Emory University, Atlanta GA. “Ancient and Modern Body Worlds in the *Description de l’Égypte*,” 3 November, 2022.

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Dipti Khera

Awards, Fellowships, Honors

National Endowment for the Humanities Funded Senior Fellowship, American Institute of Indian Studies, for the project “Letters from the Local Bazaar: Unfurling Scrolls of Mobility and Scraps of Time in the Global Eras of Art History”

Publications

Co-editor, *A Splendid Land: Paintings from Royal Udaipur, India* (Washington D.C.: National Museum of Asian Art and Munich: Hirmer, 2022).

Co-authored essays in the catalogue: “A Splendid Land,” in *A Splendid Land: Paintings from Royal Udaipur, India*. Ed. Debra Diamond and Dipti Khera (Washington D.C.: National Museum of Asian Art and Munich: Hirmer, 2022).

“Cultural Landscapes and Creation of Mood,” in *A Splendid Land: Paintings from Royal Udaipur, India*. Ed. Debra Diamond and Dipti Khera (Washington D.C.: National Museum of Asian Art and Munich: Hirmer, 2022).



Thematic catalogue entries

“Architecture of Ambience;” “Lake Pichola and Aravalli Mountains;” “Lakes Palaces and Pleasure;” “Inside the City Palace;” “Beyond the Palace Gates;” “Durbars and Diplomacy;” “Pleasures of Sirdar Singh;” “Mood of Shri Eklingji;” “Monsoon Moods;” “Springtime Celebrations;” in *A Splendid Land: Paintings from Royal Udaipur, India*. Ed. Debra Diamond and Dipti Khera (Washington D.C.: National Museum of Asian Art and Munich: Hirmer, 2022).

Translations of inscriptions and poetry associated with published paintings: “Reference Catalogue,” in *A Splendid Land: Paintings from Royal Udaipur, India*. Ed. Debra Diamond and Dipti Khera (Washington D.C.: National Museum of Asian Art and Munich: Hirmer, 2022).

“*Jagvilas*: Pleasure and Power in Eighteenth-Century Udaipur Painting,” in *The Long Arc of South Asian Art: A Reader in Honour of Vidya Dehejia*. Ed. Annapurna Garimella (New Delhi and Mumbai: Women Unlimited and Marg Publications, 2022).

Exhibitions curated

Co-curator , “[A Splendid Land: Paintings from Royal Udaipur](#),” National Museum for Asian Art, Smithsonian, Freer Gallery of Art and Arthur M. Sackler Gallery Institution, Washington D.C. (November 19, 2022–May 14, 2023, traveling to the Cleveland Museum of Art, Summer 2023)

City Palace Museum, Udaipur, India
Roundtable on co-curated exhibition ‘A Splendid Land: Paintings from Royal Udaipur,’ convened by Arts, Literature and Religion Unit and Hinduism Unit and South Asian Religion Unit of AAR, American Academy of Religion Conference, Denver, November 19–22, 2022

Conferences organized, lectures, talks

Invited Lectures and Talks

Harvard University, Cambridge, MA
“Art, Affect, Archive: Udaipur’s Monumental Monsoon Moods, 1700–1900,” The Lakshmi Mittal and Family South Asia Institute and Department of History of Art & Architecture, March 27, 2023

Bryn Mawr College, Bryn Mawr, PA
“Ecologies of Emotion: To Sense and See Udaipur’s Monumental Monsoon Moods, 1700–1900,” Center for Visual Culture, March 23, 2023

Brown University, Providence, RI
“Letters from the Local Bazaar: Unfurling Histories of Art and Mobility in Early Modern India,” Department of Art History, March 2, 2023

“Monsoon Downpours: From Monumental Moods to Micro Histories, 1700–1900,” Saxena Center for Contemporary South Asia, March 2, 2023

National Museum of Asian Art, Smithsonian Institution, Washington DC
“Udaipur’s Monumental Monsoon Moods,” Panel: Monsoon: Histories and Futures, part of Water, Climate, Culture series convened in association with exhibition A Splendid Land, December 9–10, 2022

Princeton University Art Museum and M.S. Chaddha Center for Global India, Princeton, NJ
“Ecologies of Emotion and Politics of Pleasure in Colonial India,” 27 October, 2022

Huntington Library, San Marino, CA
“The Place of Many Moods: Udaipur’s Painted Lands and India’s Eighteenth Century,” University of Southern California–Huntington Early Modern Studies Institute Long 18th Century Seminar, September 30, 2022

University of California, Davis, CA
“Unfurling: Jain Letters, Local Bazaars, Histories of Art and Mobility, c. 1800,” Conference: Beyond Boundaries: A Celebration of the Work of John E. Cort, 11–14 August, 2022

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Robert Lubar Messeri

Publications

“Picasso’s Challenge, Miró’s Assassination,” catalogue essay forthcoming in *Miró/Picasso* (Barcelona: Museu Picasso and Fundació Joan Miró, October 2023).

“Miró and Calder: Movement in Space,” catalogue essay in *Miró/Calder* (Porto: Museu Serralves, June 2023).



Exhibitions curated

“Miró/Calder,” Museu Serralves, Porto (June 2023 – December 2023).

Conferences organized, lectures, talks

Round-Table Discussion with Cam MacDonald on “Sephardic Jews and the Law of Return,” King Juan Carlos I Center, NYU, October 14, 2022.

“Space to Maneuver: Abstract Art in Franco’s Spain,” The Meadows Museum, Dallas, April 5, 2023.

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Clemente Marconi

Awards, Fellowships, Honors

Member, Academia Europaea, History and Archaeology Section

Publications

Marconi, C. ed. 2023. *Picasso e l’antico. L’incontro con le opere del Museo Archeologico di Napoli*. Milan: Electa (2023).

“Trasformare il paesaggio urbano nella Grecia Arcaica: il caso del grande santuario urbano di Selinunte.” In *Experiencing the Landscape in Antiquity 2*, eds. A. Cristilli, F. de Luca, G. di Luca, and A. Gonfloni, 431–439. Oxford: Bar Publishing (BASR S3107) (2022).

Marconi, C. and A.F. Ward. 2022. “Armi e pratica rituale nel settore meridionale del grande santuario urbano di Selinunte.” In *Armi votive in Sicilia*, eds. A. Scarci, R. Graells i Fabregat, and F. Longo, 151–170. Mainz: Verlag des Römisch-Germanischen Zentralmuseums (2022).

“Greeks and Natives at the Foundation of Selinus: A Revision.” In *Comparing Greek Colonies: Mobility and Settlement Consolidation from Southern Italy to the Black Sea (8th – 6th Century BC)*. *Proceedings of the International Conference (Rome, 7.–9.11.2018)*, eds. C. Colombi, V. Parisi, O. Dally, M. Guggisberg and G. Piras, 291–303. Berlin and Boston: De Gruyter. (2022).

Exhibitions curated

Picasso e l’antico. L’incontro con le opere del Museo Archeologico di Napoli, April 5–August 27 2023, Museo Archeologico Nazionale di Napoli.

Conferences organized, lectures, talks

German Archaeological Institute, Rome, April 27–29, 2022.

Scuola Superiore Meridionale, Naples, May 2, 2022.

Edizioni di Storia, Ragusa, July 21, 2022.

Metropolitan Museum, New York, September 22, 2022.

University of Pavia, Collegio Ghislieri, September 29–30, 2022.

Paestum, Dialoghi sull’Archeologia della Magna Grecia e del Mediterraneo, October 27–29, 2022.

Università degli Studi di Milano, Milan, November 2, 2022.

Institute of Fine Arts–NYU Annual Selinunte Presentation, New York, February 23, 2023.

Cà Foscari, May 8, Venice, 2023.

Georg-August-Universität, Archäologisches Institut, Göttingen, May 12–13, 2023.

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Meredith Martin

Awards, Fellowships, Honors

Related to *The Sun King at Sea*

Winner of the [David F. Pinkney Prize](#) from The Society for French Historical Studies

Winner of the College Art Association/Millard Meiss Publication Grant

Finalist for Apollo Magazine’s Book of the Year (2022)



Publications

Books

[The Sun King at Sea: Maritime Art and Galley Slavery in Louis XIV's France](#), co-authored with Gillian Weiss (Getty Research Institute Publications, 2022). Translated into French as *Le Roi-Soleil à la mer: Art maritime et galériens dans la France de Louis XIV* (Paris: Éditions de l'EHESS, 2022).

Reimagining the Ballet des Porcelaines: A Tale of Magic, Desire, and Exotic Entanglement, ed. Meredith Martin (Harvey Miller/Brepols, 2022). Related to the re-staging of a lost French ballet from 1739 called the Ballet des Porcelaines, for which I served as co-creator and producer.

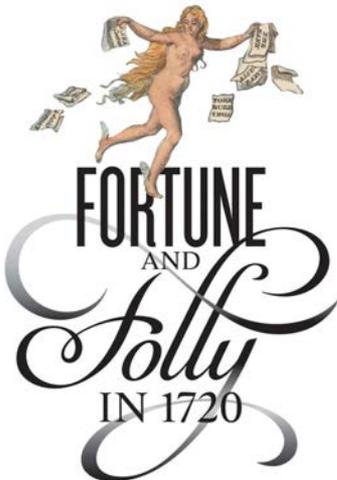
Articles

[“Confronting Slavery in the Museum, from New York to Nantes.”](#) *Age of Revolutions*, March 2023

“Ixion’s Wheel, or The Four Elements: Drawing Order from Chaos in Eighteenth-Century France,” in *Promenades on Paper: Eighteenth-Century French Drawings from the Bibliothèque Nationale de France*, exh. cat., Clark Art Museum and Bibliothèque Nationale de France, 2022

Exhibitions curated

[Fortune and Folly in 1720](#), The New York Public Library, September 2022-February 2023 (co-curated with Nina Dubin and Madeleine Viljoen)



Conferences organized, lectures, talks

“Le Roi-Soleil à la mer: Art maritime et galériens dans la France de Louis XIV”
Rendez vous de l'histoire, Château de Blois, October 2022

“The Sun King at Sea: A Conversation on Maritime Art and Galley Slavery” Getty Research Institute, February 2022

Conferences organized in connection with the Ballet des Porcelaines

“*Reimagining the Ballet des Porcelaines*”
Institut national d’histoire de l’art, Paris, July 2022

“Porcelain, *Chinoiserie*, and Dance: *The Teapot Prince Comes to Oxford*”
Oxford University, June 2022

“Porcelain Rooms in a Global Context”
Museo di Capodimonte, Naples, June 2022

Lectures related to the Ballet des Porcelaines

The Peabody Essex Museum, Salem, MA, October 2022
MIT, Cambridge, MA, September 2022
Institut national d’histoire de l’art, Paris, July 2022
Palazzo Grassi, Venice, June 2022
Museo di Capodimonte, Naples, June 2022
Royal Pavilion, Brighton, UK, June 2022
Oxford University, UK, June 2022
French Porcelain Society, London, June 2022
Princeton University, March 2022
The University of Chicago, March 2022

Alexander Nagel

Publications

The Expanded Field of Conservation (edited with Caroline Fowler), Clark Art Institute, 2022
Essays by Fernando Domínguez Rubio, Sven Dupré, Jennifer Bajorek, Noémie Étienne, Annika Finne, Caroline Fowler, Murad Khan Mumtaz, Yukio Lippit, Alva Noë, Iwataro Oka, Brian Michael Murphy, Kavita Singh, Gabriela Siracusano

“Introduction: Conservation as Performance,” in *The Expanded Field of Art Conservation*, eds. Caroline Fowler and Alexander Nagel (Williamstown: Clark Art Institute, 2022), 8–15

“Raphael’s Global Philosophy,” *Res: Journal of Anthropology and Aesthetics* 77/78 (2022): 267–82

Conferences organized, lectures, talks

“Elliptical Continuities: Amerasia,” Caltech University, April 2, 2023

“The Unsettling of Worlds,” keynote address, Center for Medieval and Renaissance Studies, Saint Louis University, March 31, 2023

“Raphael’s Global Philosophy,” for conference *Raphael: Universal Artist*, London, National Gallery, June 23, 2022

“Possible Worlds,” Contemporary Calgary, May 19, 2022

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Christine Poggi

Publications

“Picasso, 1917 Circa: Lo stile come eterodossia,” in *Picasso e l’Antico: L’incontro con le opere del Museo Archeologico di Napoli*, ed. Clemente Marconi, ex. cat. (Naples: Museo Archeologico Nazionale di Napoli/Electa, 2023), 8–35.

Lectures, Conferences organized

Co-organizer, evening of events held at the Institute of Fine Arts in conjunction with the New York edition of *La Nuit des Idées* on the theme “How Much More?,” with The Villa Albertine, The Metropolitan Museum of Art, the Ukrainian Institute of America, and Princeton University, March 3, 2023

“From Archetypal Matter to Surrogate Veneer: Wood and Faux Woodgrain in Picasso’s Cubism,” Study Day held in conjunction with the exhibition “Cubism and the Trompe L’Oeil Tradition,” The Leonard A. Lauder Research Center for Modern Art, The Metropolitan Museum of Art, January 11, 2023

“Format and Contingency: Giuseppe Penone’s Drawings,” lecture and conversation with curator Lara Demori, Center for Italian Studies and Department of the History of Art, University of Pennsylvania, on the occasion of the exhibition “River of Forms: Giuseppe Penone’s Drawings,” Philadelphia Museum of Art, September 23, 2022

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Patricia Rubin

National Gallery London, Linbury Lecture, “*Happy beyond the common dream*”: *The Uncommon Celebrity of Raphael’s ‘Madonna della Seggiola’* (June 2022)

Publications

“‘Perverse Images’: Monstrous Beauty and Monkey Business in Italian Art from Botticelli to Bronzino,” for publication in the acts of the conference, *Corps troublants, Images et imaginaires dans la première modernité/Disturbing Bodies. Images and Imaginary during Early Modern Period*, ed. Francesca Alberti and Antonella Fenech Kroke (Académie de France à Rome), 2022.

“Dangerous Liaisons: Compromising Positions and Provocative Allusions in Bronzino’s *Martyrdom of St. Lawrence*,” *Studiolo: Revue d’Histoire de l’Art, Académie de France à Rome – Villa Medici*, XVIII, 2022.

“Michelangelo’s Monkey and the Melancholy of Death,” for publication in the acts of the conference *Sculptor à la Renaissance: un art pour (é)mouvoir*, ed. Monica Preti and Marc Bormand (Paris: Musée du Louvre), 2022.

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Hsueh-man Shen

Conferences Organized, Lectures, Talks

Invited lectures, seminars, and talks
“Maritime Buddhist Art of the East Asian ‘Mediterranean,’ ca. 900–1200.” *Art & Archaeology Lecture and Seminar Series*, organized by Princeton University (April 27 and 28, 2023).



In conversation with Wu Hung about “Spatial Dunhuang: Experiencing the Mogao Caves.” China Institute, New York (October 25, 2022).

Presentations at conferences, symposia, and workshops

“Modularization and Standardization in China’s Ceramic Trade: Evidence from Shipwrecks.” International workshop *Portability in the Global Early Middle Ages: Production and Networks*, organized by the University of St. Andrews in collaboration with the British Academy, U.K. (May 26-27, 2023).

Panel discussant for the workshop, *Interconnectivity in East Asian Art History*, organized by the P.Y. and Kinmay W. Tang Center for East Asian Art at Princeton University (August 20, 2022).

“Maritime Trade of Chinese Ceramics, ca. 9th-12th Centuries.” International workshop, *Portability in the Global Early Middle Ages: Production and Networks*, organized by the University of St. Andrews in collaboration with the British Academy, U.K. (May 27-28, 2022).

Organization of Academic Events

Co-organizer of monthly China Project Workshops, Institute of Fine Arts with Jonathan Hay and Michele Matteini.

Michael Hatch (Miami University), Yan Weitian (Syracuse University), and Michele Matteini (NYU), September 23, 2022.

Yukio Lippit (Harvard University). Moderated by Hsueh-man Shen, October 21, 2022

Du Xiaohan (Columbia University), December 16, 2022

Yukina Zhang (NYU). Moderated by Hsueh-man Shen, March 10, 2023

Hu Jun (UC Berkeley), April 7, 2023

Ziliang Liu (Dartmouth College), May 5, 2023

Robert Slifkin

Awards, Fellowships, Honors

Historical Book Award, Les Rencontres de la Photographie, Arles, France, 2022 for *Quitting Your Day Job: Chauncey Hare’s Photographic Work*

Publications

“Changing (with all kinds of delays),” in *Berenice Abbott’s Greenwich Village* (New York: Marlborough Gallery, 2023), 7-17.

“Footsteps in the Snow: Unraveling a Christmas Music Mystery,” *Artforum online* (22 December 2022).

“Et in Arcadia Entropia,” in *William Eggleston The Outlands* (New York: David Zwirner, 2022), 92-98.

Catalog Entries on *Bob Dylan*, Leo Steinberg’s “Contemporary Art and the Plight of the Public,” Ray Charles’s *Modern Sounds in Country and Western Music*, Lee Friedlander’s *The Little Screens*, James Baldwin’s “Letter from a Region in My Mind,” Bob Dylan at the Newport Folk Festival, Stanley Kubrick’s *Dr. Strangelove*, and Marshall McLuhan’s *Understanding Media* in Germano Celant, ed. *New York 1962-1964, exh. cat.* (New York: Jewish Museum, 2022), 50-51, 55, 113, 126, 240-42, 283, 295.

Conferences organized, lectures, talks

“An Ethnology of Modernism” Philip Guston Now and Then,” Johns Hopkins University, 14 March 2023.

“Sculpture as Cenotaph, or Minimalism and Mortality,” Surrogates: Embodied Histories of Sculpture in the Short 20th Century, Yale University, 29 October 2022.

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Kathryn Smith

Awards, Fellowships, Honors

National Endowment for the Humanities Fellowship, 2022–23



Edward J. Sullivan

Awards, Fellowships, Honors

Named Distinguished Scholar 2022, College Art Association of America, Annual conference, N.Y. February 2023

Publications

“Conversations with Ilona Katzew” in exhibition catalogue: *Archive of the World: Art and Imagination in Spanish America, 1500-1800* (Los Angeles County Museum of Art and Delmonaco books, 2022).

“Doctora Inmaculada Socias Batet and the Institute of Fine Arts,” in *Scripta Mirabilia: Docència, Recerca, Transferència de Coneixement a Inmaculada Socias I Batet, Historiadora de l’Art* (Montserrat, Catalonia, Spain: Publicacions de l’Abadia de Montserrat, 2022).

Conferences organized, lectures, talks

Faculty advisor, organizer and moderator for all convenings of the Latin American Forum and the Huber Colloquium on Spanish and Latin American Art, IFA, 2022.

Organized and moderated three of six sessions of the online symposium “The Myth of El Dorado” 2022: NY, Americas Society, Buenos Aires, Fundación PROA, Puebla, Mexico, Museo Amparo.

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Thelma K. Thomas

Awards, Fellowships, Honors

Faculty Fellow, Center for the Humanities, New York University, 2022 - 2023

Publications

“Fashioning Ascetic Leadership: The Enduring Tradition of Mantles of Authority in Portraits of Egyptian Monastic Fathers,” in Elisabeth O’Connell, ed., *Egypt and Empire: Religious Identities from Roman to Modern Times* (The British Museum), 2022.

“Sacred Space in Late Antique and Coptic Egypt” in Richard Etlin, editor in chief, Ann Marie Yasin and Stephen Murray, eds., *The Cambridge Guide to the Architecture of Christianity*, vol. 1 (Cambridge University Press) 68-79, 2022.

Conferences organized, lectures, talks

“Clothing the Angelic Life: The Desert Fathers on the Necessity of Clothing for Monks, Angels, and Adam,” Plenary Lecture, International Congress on Medieval Studies, May 10-13, International Center for Medieval Studies and Medieval Academy of America, Kalamazoo Michigan, May 2023.

“Angelic Appearances and the Monastic Fathers,” Lindsay Young Scholar Lecture as Lindsay Young Distinguished Visiting Scholar, Marco Institute, University of Kentucky, Knoxville, November 2022.

“Dynamic Decoration,” session organizer and chair, International Congress on Medieval Studies, May 10-13, International Center for Medieval Studies and Medieval Academy of America, Kalamazoo Michigan, May 2022.

“The Cross and Combat,” session organizer and chair, International Congress on Medieval Studies, May 10-13, International Center for Medieval Studies and Medieval Academy of America, Kalamazoo Michigan, May 2022.

Staff

Jenni Rodda

Awarded the Visual Resources Association Honorary Life Members Award in recognition of eminent distinction in the field of visual resources.



Faculty Voices

Dipti Khera

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

My co-curated exhibition, *A Splendid Land: Paintings from Royal Udaipur*, opened at the Smithsonian's National Museum of Asian Art, Washington, D.C. (November 19, 2022–May 14, 2023) and traveled to the [Cleveland Museum of Art](#) (June 10, 2023 –September 10, 2023). Around 1700, artists in Udaipur, the capital of the early modern court of Mewar in northwestern India, began creating immersive paintings that express the moods (*bhava*) of the city's palaces, lakes, and mountains. These large works and their emphasis on lived experience constituted a new direction in Indian painting. With dazzling paintings on paper and cloth—many on public view for the first time—*A Splendid Land* reveals the environmental, political, and emotional contexts in which the new genre emerged. The exhibition explores the unique visual strategies that artists developed to communicate emotions, depict places, and celebrate water resources. It is organized as a journey that begins at Udaipur's center and continues outward: first its lakes and lake palaces, then to the city, onward to

the surrounding countryside, and finally to the cosmos. A side trip immerses visitors in the emotions surrounding the monsoon, the annual rains so crucial to Mewar's prosperity. Throughout, a soundscape by the renowned filmmaker Amit Dutta invites audiences to fully sense—and not just see—the moods of these extraordinary places and paintings. You can [peek into the galleries online](#).

Among my several valuable experiences during this decade-long project in the making, two were most rewarding: seeing the extraordinary paintings that travelled from the City Palace Museum, Udaipur conserved for the first time in the [museum's new lab](#) and collaborating with students through new pedagogical initiatives. In spring 2022, ten IFA graduate students participated in a curatorial seminar, “Emotions, Ecologies, Exhibitions: Sensing Histories in Early Modern South Asia,” taught by me and the exhibition's co-curator Dr. Debra Diamond, Elizabeth Moynihan Curator for South and Southeast Asian Art at NMAA. In the galleries, distinct labels feature these curatorial conversations authored by our “NYU curators” on topics ranging from poetry to pyrotechnics, sensory experience to animal husbandry. You can also dive into their research on the [exhibition's website](#). The Public Humanities Initiative in Graduate Education established at NYU's Arts



A Splendid Land: Paintings from Royal Udaipur, National Museum of Asian Art, Smithsonian Institution, Washington, D.C., Presented in collaboration with The City Palace Museum in Udaipur administered by The Maharana of Mewar Charitable Foundation. National Museum of Asian Art, Smithsonian Institution, Photo by Colleen Dugan



and Science also generously funded two Public Humanities Curatorial Fellowships focused on *A Splendid Land*, thanks to the enthusiastic support of Dr. Sana Mirza, Head of NMAA's Scholarly Publications and Programs, also an IFA Alum and expert in Islamic art history. The 2021-22 NYU Public Humanities Curatorial Fellow, IFA Alum Dr. Robin Owen Joyce, now the Getty Paper Project Fellow at the Baltimore Museum of Art, conceptualized the exhibition's public program, "Water, Climate, Culture," held at NMAA, December 9-10, 2022.

I am wholeheartedly looking forward to a year of rejuvenation and research on my next project, "Letters from the Local Bazaar: Unfurling Scrolls of Mobility and Scraps of Time in Global Eras of Art History." Supported by a Senior Fellowship, awarded by the American Institute of Indian Studies and funded by the National Endowment for the Humanities, I will be based at the School of Art and Aesthetics, Jawaharlal Nehru University, New Delhi, for 2023-24. I was thrilled to commence a part of this new research in Spring 2023, with the Conservation Center's exceptional support for the study of one 50 foot long painted letter—read Emma Hartman's report for further details, pg. 50!



The Monsoon Moods gallery in *A Splendid Land*, National Museum of Asian Art, Smithsonian Institution, Photo by Colleen Dugan



Spring 2023 IFA graduate seminar, Material Histories of Emotion in Early Modern South Asia, visits *A Splendid Land*, March 26, 2023. Photo: Dipti Khera

Robert Lubar-Messeri

Director of Masters Studies;
Associate Professor of Fine Arts



A Fond Farewell to the MA Class of 2023

As Director of Master's Studies, I am filled with admiration for our graduating class. You have persevered under often difficult circumstances to achieve your goals, and you have done so with determination and commitment. In the short span of two years you have evolved from budding art historians to consummate scholars. Some of you will pursue a PhD in art history in advance of your goals to become university professors and museum curators. Others will enter our expansive art world as auction house experts, art librarians, and gallery professionals. Still others will leave the field of art history entirely to pursue other interests. What unites you is the pursuit of knowledge and intellectual illumination. We can never predict what turns our lives will take, but the skills you have developed at the Institute – writing and critical thinking foremost among them – will serve you immeasurable ways in the future.

This year marks the end of my tenure as Director of Master's Studies, and my retirement from the Institute. In the 33 years I have been teaching at the Institute, I have mentored countless students, many of whose careers I have followed with great interest and pride. My students have become my extended family. There is no greater pleasure for me than to watch you succeed in your professional careers, and to celebrate with you the many life choices you have already made, and will continue to make in the future. It is with a full heart that I bid you a fond farewell.



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

After the retirement of three of the four full-time, tenured faculty in the Conservation Center, we were able to start rebuilding capacity with the appointment of Dr. Matthew Hayes '03, PhD '17, as Assistant Professor of Paintings Conservation, effective September 1, 2023. Matt has served as a post-doctoral Research Associate and Institute Lecturer over the past year, co-teaching the “Kress Class”, the foundational course in paintings conservation, with Clinical Professor Emerita and Kress Collection Conservator Dianne Modestini. He is ideally suited for this position, and we are all very excited he will join the Institute’s faculty! Matt will also serve a term as Co-Chair of the Conservation Center beginning in the fall, helping me with the many administrative duties at school.

We also welcomed two visiting faculty members in 2022-2023 who helped fill the gap created by retirements. Lisa Conte '11, Visiting Associate Professor of Paper Conservation, has cheerfully stepped into the position of filling not one but two sets of shoes. She successfully taught Treatment of Prints and Drawings I and II this past year, a course that Peggy Ellis had created for the Center, and Preventive Conservation in the fall (with Steve Weintraub), a course that Hanne Roemich designed and led for years. Thank you, Lisa! Dr. Glennis Rayermann was appointed Visiting Assistant Professor of Conservation Science and has taken on the essential courses in material science and methods of analysis required of all students. Glennis comes to us most recently from the Netherlands Institute for Conservation+Art+Science+ (NICAS) in Amsterdam, where she was a Research Associate specializing in the heritage science of inorganics. She received her doctorate in chemistry from the University of Washington in 2018. Like Lisa and Matt, Glennis is a very welcome presence at the Center.

Our Judith Praska Visiting Professors this year were hugely successful. Dr. Bertrand Lavédrine, Professor at the Muséum national d’Histoire

naturelle and a scientist at the Centre de recherche sur la conservation in Paris, served as the fall 2022 Praska Distinguished Visiting Professor. Dr. Lavédrine, an internationally recognized expert on the technology and preservation of photographs, taught an upper-level course on Research and Communication in Conservation and Science. Students selected research projects to execute during the semester, and also made short videos capturing the essential elements of the research that are intended for a public audience. Look for some of those videos soon on our website! During spring 2023, Rebecca Gridley was the Praska Visiting Assistant Professor of Conservation, and taught an upper-level course on the treatment of vitreous materials. Her students completed beautiful restorations of a group of ancient glass vessels from Sursock Palace that had been badly damaged in the Beirut explosion of 2020.

Meredith Martin

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

Reimagining the Ballet des Porcelaines

As a specialist in eighteenth-century French art, I focus on France’s engagement with the wider world and on the dynamic role that art plays in cultural, political, and colonial exchange. Much of my research concerns French interactions with Asia and the circulation of art objects like porcelain, a material that had been produced in China for centuries and was intensely coveted among European elites—so much so that they referred to it as “white gold.” Given that the magic and mystery of porcelain is lost on many museumgoers today (who often pass by porcelain galleries without a second glance), I am committed to finding ways to convey that history and magic in an engaging, accessible way.

A few years ago, I heard about the existence of a lost French ballet called the Ballet des Porcelaines, which was performed twice (in 1739 and 1741) at a country house outside of Paris, but which has not been seen in nearly 300 years. On a research trip to Paris, I found the ballet in a box in the archives, and I became fascinated with the idea of bringing it back to life. Based on a fairy tale in the same milieu as Beauty and the Beast (1740), it tells the story of an Asian sorcerer who rules a “Blue Island” and



transforms trespassers into porcelain—including a prince who gets turned into a teapot, and a princess who has to rescue him by stealing the sorcerer's wand and breaking the spell. On the one hand a standard love story, the ballet can also be viewed as an allegory for the European desire to know and possess the secrets of Asian porcelain manufacture, a feat the prince and princess achieve while triumphing over their Asian opponent and turning him into a diminutive porcelain figurine known as a “pagod” that was popular among European collectors.

To try to make this desire a reality, I applied for a fellowship at NYU's Center for Ballet and the Arts, and through the CBA I met Phil Chan, a Chinese-American choreographer who agreed (magically!) to collaborate with me on the project. Phil had to recreate the choreography almost entirely from scratch (since none of it survived), and we decided not just to reconstruct but to reimagine the ballet, and especially to confront some of the Orientalist stereotypes present in the original work. In addition to transforming the Asian sorcerer into a “mad” European porcelain collector, we cast two Asian-

American soloists from the New York City Ballet as our Prince and Princess, and we employed a creative team of artists of mainly Asian descent to update the ballet for contemporary audiences. Phil and I have likened our approach to “kintsugi,” a Japanese technique for repairing broken ceramics by mending them with gold or lacquer to highlight their flaws. We wanted to interrogate but also celebrate the lost historical fragments and imperfections of this ballet by making them stronger and more beautiful with our modern additions.

Ultimately, our work had a success beyond anything we imagined, particularly given the challenges of the pandemic. We debuted our production at The Metropolitan Museum of Art in December 2021, and in 2022 we performed at the University of Chicago, Princeton University, Waddesdon Manor and Brighton Royal Pavilion in the UK, the Capodimonte Museum in Naples, the Palazzo Grassi in Venice, MIT, and the Peabody Essex Museum in Salem, MA. It is now part of the repertory of the Oakland City Ballet, and we look forward to having their dancers perform it for years to come.



Robert Slifkin

Director of Graduate Studies;
Professor of Fine Arts

The year in advising

In this, my first year as serving as Director of Graduate Studies at the Institute, I had the privilege to work with many of the 78 doctoral students who are currently enrolled in the program, and in the process had the opportunity to participate in in the many highs – as well as some of the lows – that are part of the PhD experience. Among the highs were the many dissertation defenses that took place (notably in person for the first time since the pandemic) where I was able to see firsthand the fruits of students' years of research, writing, and collaboration with their advisors. Equally rewarding was working with the Fellowship Committee to distribute funds to foster such research by supporting an array of domestic and international travel which allowed students to attend conferences, pursue important archival study, and view artifacts and exhibitions in person. Helping students tackle the various challenges they faced as they worked to reach their ultimate academic and professional goals was another rewarding aspect of the job. Many of these challenges, such as navigating the bureaucracy of submitting paperwork to ensure that students stay on track to complete their dissertation in a timely manner and ensuring that health issues

and personal emergencies did not complicate their academic standing, were exacerbated by the exigencies caused by the pandemic which, although the worst of its effects seem behind us, continues to impact the lives of many members of the Institute community.

In many ways the 2022-23 academic year was one of reorientation as two new staff members, Elizabeth Spock and Natalie Scarpelli, joined the Academic Office. Amid these changes in personnel, we strived to maintain a degree of consistency and continued many programs such as the open house for admitted PhD and MA students (again, having it take place in person for the first time in three years) as well as the series of professionalization workshops for both PhD and MA students in which faculty members shared their expertise on subjects such as writing an effective cover letter, preparing for an interview, and searching for fellowships and grants. Finally, through the work of the faculty members in the PhD Admissions Committee, we have recruited a PhD cohort whose diverse array of fields and approaches to the study of art represents the cutting edge of the discipline. I look forward to working with these new arrivals to the student body in the Fall of 2023 and all of the other active doctoral candidates as we continue to make the Institute a space that is academically challenging and supportive in equal measure, one in which our students have the resources they need in order to succeed during their academic studies and beyond into their professional careers.



Annalise Welte

Librarian for Research Services,
The Institute of Fine Arts Library

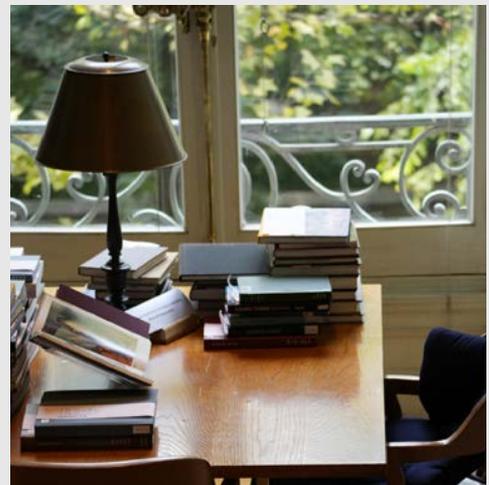


As I approach the end of my first year working as Librarian for Research Services at the Institute of Fine Arts Library, I am grateful to my colleagues at NYU for being so welcoming. Over the past months I have focused on familiarizing myself with the communities in the Institute of Fine Arts, the needs of our students and faculty, and have started to identify areas where I can best provide and develop support from my position. I am particularly interested in growing the library collections and increasing accessibility for our students.

When I started this job in July 2022, masks were still required and many meetings and gatherings were still held virtually. Much has changed from this time and I am so impressed by the drive and passion of the students during a continuously difficult period. They have embraced change and adjusted gracefully through COVID restrictions and policy adjustments. In 2022 we also said goodbye to former library staff Abigail Walker and welcomed our new Serials Receiving Assistant, Grace Zuniga.

Along with Lori Salmon, Head, The Institute of Fine Arts Library, I provide instruction sessions in classes as well as individual research consultations. It is incredible to work with students and impressive to witness the variety of original research happening at the IFA. This year I set a goal to provide a space where library staff would be available to assist students. The event was quite successful, and in addition to partaking in the provided pizza, many students participated with plenty of library and research questions. Providing research support outside of our normal library hours was a great experience for me to meet more students and hear directly about their projects and research needs. I hope to continue developing community support and visibility of library staff so that we can increase student access and connection. Many research and reference questions surface in casual conversations and there have been less opportunities for this to occur over the previous few years due to Covid restrictions.

While we develop The Institute of Fine Arts Library collections we also want to make sure students and faculty are taking full advantage of the resources available to them through art libraries in New York City. For example, this year the library planned multiple trips to the Thomas J. Watson Library at The Metropolitan Museum of Art to get library cards, view relevant special collections materials, and hear from staff about new resources such as the Watson Library Artist Indexes. I look forward to continuing to implement and grow our library outreach and instruction programs.



Student Voices: Art History

MA Students

Kaylee Moua Nok, MA Candidate

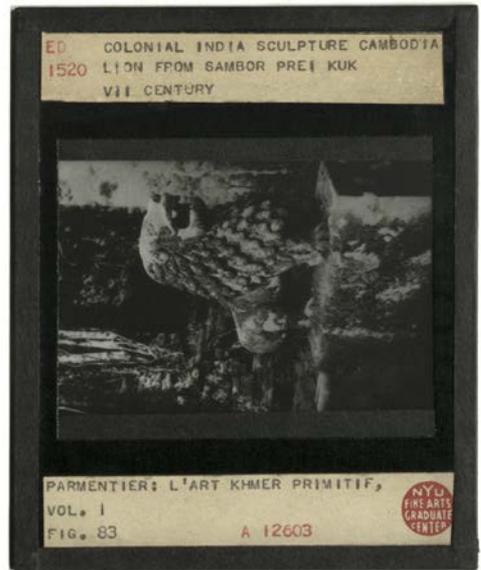


Expanding Perspectives

Storytelling is at the heart of my artistic and scholarly practices. My art historical scholarship attempts to untangle the complex history of Southeast Asian America, with a focus on modern works in the time of and after the Vietnam War. I came to the Institute of Fine Arts eager to learn and engage with more stories through the inherent narrative medium of art. But there is no foundational survey of Southeast Asian-American art at the IFA, no courses on what to do as a second-generation Asian-American art historian in the face of the intimidating New York City and the even more intimidating art world that exists within it. Yet, it is at the IFA that I have been able to expand my field of vision. In my first year here, I've found that as I deconstruct art history, I'm finding tools to untangle my own history, and vice versa. The methodologies and theories I've learned at the IFA have enabled me to adjust the aperture of my own perspective. For example, this semester I am taking the course "Interrogating Damage" with Professor Lisa Conte. In taking a conversational approach to researching the provenance of a lantern slide depicting an ancient Cambodian statue, I was able to widen my field of vision and capture a broader image of Southeast Asian art and the tools we use to examine it.

Working with the Digital Media and Computer Services team means that I am always surrounded by the mysterious cabinets overflowing with slides in the basement. Within the hundreds of thousands of slides collected over the Institute's ninety-plus

years is a lantern slide containing the image of a lion sculpture from the Cambodian archaeological site, Sambor Prei Kuk. I was initially drawn to ornate details of the sculpture that called me to a nostalgia that was never really my own. But as I spent more time with the slide, its material qualities revealed a complex story about art historical pedagogy at the IFA. This lantern slide is a remnant of the Institute of Fine Arts' past. Sometimes called "magic lantern slides," these apparatuses were pivotal in establishing the discipline of art history. Early versions of the *Laterna Magica* were used by physicians, mathematicians, and entertainers, but by the end of the nineteenth century, they became a staple in the classroom. For the first time, lantern slides democratized art, allowing multiple students to view images from around the world at once. This also means that slides were made with purpose. All the slides in our collection were made by the request of a scholar who wanted to look and think with these images.



This particular slide depicts a pre-Angkorian sculpture of a lion, estimated to have been made in the seventh century. To estimate the age of the slide, I investigated previous Annual Reports and archives of the IFA. In doing so, I learned a lot about the complex history of the Institution, from the founding of the NYU Fine Arts Graduate Center at the Munn House in 1932, to its name change



in 1937, subsequent move to the Duke House in 1958, and all the things in between. I propose that the slide was created during a time of increased interest in the arts of Far East Asia at the Institute. The image captured by the slide is reproduced from *L'art khm er primitif*, a book on Ancient Khmer art from 1927. It was written by profound art historian and archaeologist of Southeast Asian culture Henri Parmentier for the Publications of the French School of the Far East. The slide's red seal marks it as property of the Fine Arts Graduate Center, meaning the latest date it might have been created during the cusp between the 1930s and '40s, while the IFA was in the process of rebranding. Examining a catalog of faculty and course offerings between the years of 1927 and circa 1940 reveals at least two professors who might have requested the production of the Lion Slide: Professors Alfred Salmomy and Robert von Heine-Geldern, who were contemporaries that lectured on East Asian Art. Of particular interest are the classes "Early Art of the Far East," taught in 1938, and "Buddhist and Hindu Art and Culture of India, Burma, Siam, Cambodia [...]," from 1940. The course "Art of India, Ceylon and Farther India," (1940-1944) was taught by both professors at different times.

Although they remained in use until the 1970s, the popularity of smaller 35mm slides in the 1950s marked a shift in pedagogy that kept many lantern slides in storage. The Lion Slide's pristine condition speaks to its presumably sparse active life and its well-maintained storage life. I'm uncertain if the Lion Slide ever saw the light of day since the 1940s until 2015, when it was digitized as part of the IFA Lantern Slide Conversion Project. This project has since been put on hold, as the pandemic and other institutional and digital changes demanded the attention of the visual resources team. A similar digitization project was happening at the same time, when, in 2012, the Virtual Reconstruction Project of Sambor Prei Kuk attempted to reconstruct tangible and intangible heritage to the area using twenty-first century technology. Multi-User Virtual Environment (MUVE) reconstruction of the pre-Angkorian ruins allowed users to create avatars within the world that could then interact with other virtual users in real time. In doing so, the Sambor Prei Kuk MUVE was an interactive learning tool that would double as a space for cultural heritage conservation. Unfortunately, the Sambor Prei Kuk MUVE is no longer available to interact with, nor is there

any webpage for it aside from archived pages on archive.today. The continued attempts at preserving the ancient art of Sambor Prei Kuk, from book, to slide, to JSTOR entry, speak to the evolution of preserving knowledge about Cambodian culture and art history. It also tells the story of the continued advancements in the pedagogy of art history and its hopeful, yet experimental, nature.

PhD Students

Cristina Aldrich, PhD Candidate



The Walter Cook Archive: Bridging Space and Time (Exploring the Dynamics of Dealership)

Walter W.S. Cook (1888-1962), historian of medieval Spanish art and founding director of the Institute of Fine Arts, emblemizes the fascinating and complex world of art history, commerce, and collaboration. My first engagement with Cook's legacy was in the fall of 2016, thanks to Robert A. Maxwell's class "The Walter Cook Archive." In this singular course, students researched and digitized Cook's personal and professional material left at the Institute after his death. Among the archive boxes, organized by location and material, were photographs from the 1920s and 30s of Catalan panel paintings and sculptures captured before modern restorations, Church facades boarded up and protected during the Spanish Civil War, personal photographs of



Cook's travels throughout Andalucía, and more. I became so engrossed by this material as a result of this course that I chose to study Cook and his career as the subject of my MA thesis.

As a historical figure, Cook is lauded for bringing German emigres to the United States in the wake of World War II and for contributing significantly to the understanding of Romanesque Catalan art. Cook was also active in bridging Spain and the United States: he played diverse roles as a pioneering scholar, as a mediator between various art-world figures in the sale of objects, as a promoter of Spanish art, and as a builder of photographic collections in museums.

The Cook Archive illuminates a great deal both about Cook himself, and about the nuanced geopolitical relations of his era. For instance, Cook's personal correspondence reflects his multi-faceted and far-reaching attempts to promote Spanish art through intellectual collaboration with Catalan art historian Josep Gudiol i Ricart, for example, and by connecting art world figures from both sides of the Atlantic. Likewise, Cook's professional activities and correspondence with Spanish politicians and dealers reveal an alternative to the traditional narratives of a troubled period of nascent art history in Spain: while Spanish scholars often lament that American magnates such as Archer Huntington, William R. Hearst, Isabella Stewart Gardner, and J.P. Morgan, ransacked the country for cultural heritage, American historians typically celebrate a period of budding museum collections. My MA thesis attempted to subvert traditionally polarizing perspectives on the nature of collecting and illuminate the complicated role scholars could play in the art market. Cook was an advocate of Spanish art yet actively participated in its removal from Spain. Non-traditional art dealers who were involved in bringing works from Spain to the United States can illustrate how complex cross-national exchanges took place during the first decades of the twentieth century.

Six years after I completed my initial research, Jenni Rodda, Head of Digital Media and Computer Services, who has provided extensive support on this project, found five additional archival boxes of Cook's papers in the dumbwaiter elevator shaft at the Institute. This material, now housed with the rest of the Cook archive at the Cloisters, has inspired me to revisit the material with new eyes.

The contents include photographs from trips to North Africa and Europe and images of Medinat al-Zahra, the tenth-century Umayyad palace-city outside Córdoba, which give insight into the conditions of an active archeological site in the 1940s, among many other scholarly and personal papers.

Cook's research, including medieval Spanish objects he photographed, his publications, and his extensive correspondence, have continually appeared in the most unexpected places throughout my scholarly journey. I am pleased knowing that Cook's passion for Spanish art and the academic corpus of his life of research have found a permanent home at the Cloisters. I am looking forward to what will be uncovered in the future, as well as the ways in which Cook's legacy will continue to texture my own scholarship.



GREEK SCULPTURE
PORTRAITS
HELLENISTIC

GREEK SCULPTURE
PORTRAITS
HELLENISTIC

GREEK SCULPTURE
PORTRAITS
HELLENISTIC

3071 57 / 87

All
Back-Done

3061 55 / 86

Small Plates
Pendant

3143 82

Small Plates
Pendant

3151 79 / 88

Small Plates
Pendant

Student Voices: Conservation

**Emma Hartmann, MA/MS Candidate,
Antoinette King Fellow**



Mohammed Salih Cholakkalath and Emma Hartman examining the scroll (photo: Lisa Conte)

Though the Duke and Chan Houses are just across the street from each other, it is relatively rare for faculty and students in art history and conservation to collaborate directly on new research. As a conservation student with strong interests in the intersections between our disciplines, I was thrilled when Professor Dipti Khera proposed a collaborative project centered on a late eighteenth-century painted letter-scroll made in the city of Udaipur in northwestern India, currently part of a New York private collection.

Originally prepared for a group of Jain merchants in 1795, the scroll is a *vijnaptipatra*, an invitation a community collectively sent to an important Jain monk to spend the following year's monsoon season in their city. Painted invitations were a popular genre between the seventeenth and nineteenth centuries, but extant examples of such *vijnaptipatra* are rare, and very few exist in collections outside of India. Very little is known about how they were made, viewed, and cared for following their delivery to the intended monk. South Asian painting is relatively underrepresented in the technical art history literature, and conservation studies that do focus on South Asian works emphasize paintings made for kings and other royal patrons. This Udaipur *vijnaptipatra*'s

painters depict numerous locales, beginning with the Pichola lake and palaces, followed by streets populated with temples and bazaars, and concluding with a garden on the city's outskirts. A written letter to the monk follows the painting. From edge to edge, the scroll is over fifty feet long!

Our project presented a rare and exciting opportunity to conduct a technical study of a work produced outside a court workshop, shedding light on other painting practices and within mercantile networks. This comes at a perfect time, as there is expanding scholarly interest in studying Indian painting from a technical perspective (see, for example, [Harvard's Mapping Color in History Project](#)). The IFA study is also the first-ever technical study devoted to such painted letters.

This spring was a particularly opportune time to bring the scroll to the Institute, as several faculty and students interested in South Asian paintings on paper are currently in residence. Professor Khera brought us all together, having extensively researched *vijnaptipatras* and studied this particular scroll very closely (see, for example, <http://www.journal18.org/527>). I spearheaded the conservation treatment and technical study while PhD students Salih Cholakkalath and Ankita Srivastava led art historical projects and studied the scroll's handling, care, and provenance.

At the Conservation Center, Visiting Associate Professor in Paper Conservation Lisa Conte supervised the treatment and consulted on the technical analysis. Though a specialist in modern and contemporary art on paper, Professor Conte's expertise in the conservation of ephemeral materials and contextualizing damage brought new questions and perspectives to the work. My classmate Laura Bergemann, a specialist in conservation science, assisted with the technical analysis. Students in the graduate seminar *Material Histories of Emotion in Early Modern South Asia* also partook in a session of close looking and conversation. Further, the research team benefited from visits to *A Splendid Land: Paintings from Royal Udaipur*, Professor Khera's groundbreaking co-curated exhibition at the National Museum of Asian Art, which brought together numerous paintings from early modern Udaipur, many never before exhibited in the United States.



Students from Professor Khera's seminar *Material Histories of Emotion in Early Modern South Asia* examining and discussing the scroll. (photo: Lisa Conte)

The scroll garnered interest beyond our immediate research group and students at IFA. Paper conservators Marina Ruiz Molina and Yana van Dyck from the Metropolitan Museum of Art examined the scroll and shared their experiences studying and conserving Indian paintings. From Udaipur, Dr. Mayank Gupta, Deputy Secretary of the Maharana of Mewar Charitable Foundation, Dr. Hasmukh Seth, Associate Curator and Saloni Ghuwalewala, consultant conservator, both of the City Palace Museum, visited to view the scroll and share information about related works and conservation initiatives. The scroll was also a highlight at the Conservation Center's April Open House event.

At the Conservation Center, we often work on important and exciting collections, but it is particularly special when those collections align with our art historical interests. It was an immense privilege to work on such an important work and to contribute to the burgeoning literature on the material and technical history of South Asian paintings on paper. I must extend my deepest gratitude to Professors Khera and Conte, and the current owners of the scroll for trusting us with this spectacular object. We hope to share our findings in a future study day or symposium—stay tuned!



Faculty and students from the Institute welcoming visitors from the City Palace Museum, Udaipur. Clockwise from upper left: Lisa Conte, Emma Hartman, Laura Bergemann, Ruth Waddington, Ankita Srivastava, Mohammed Salih Cholakkalath, Hasmukh Seth, Dipti Khera, Michele Marincola, and Mayank Gupta. (photo: Devon Lee)



A section of the scroll unrolled at the Conservation Center (photo: Emma Hartman)





acquired by the Kress Foundation in 1955 and now resides in the collection of the El Paso Museum of Art in El Paso, Texas (Figure 1). This painting is one of 70 Spanish paintings in the Kress Collection, a collection which includes over 3,000 objects of artistic and historic significance.



Two hundred and nineteen years ago, the Spanish writer Juan Agustín Ceán Bermúdez (1749-1829) published an exhaustive written account of the artistic treasures found in the Seville Cathedral at the turn of the nineteenth century. In his nearly 200-page description, Ceán Bermúdez dedicated a single sentence to an ancillary altarpiece in the north-east corner chapel of the Cathedral, which contained “in its attic a beautiful *Ecce Homo* [painting] by Murillo, which” he concluded, “deserves better light.”¹ Though seemingly a trivial observation about the apparent shortcomings of the environment of the painting’s display, Ceán Bermúdez’s prescient concluding remark has found contemporary significance in the recent study and conservation treatment of this painting at the Conservation Center of the Institute of Fine Arts.

As part of the Conservation Center’s Kress Program in Painting Conservation, I’ve gained experience studying and treating easel paintings from the now dispersed Samuel H. Kress Collection. *Ecce Homo*, painted by the renowned seventeenth-century Spanish Baroque painter, Bartolomé Esteban Murillo (1617-1682), was

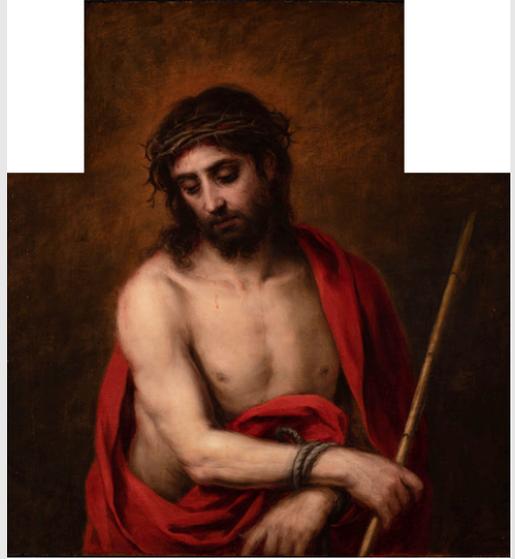
When *Ecce Homo* arrived at the Conservation Center in the fall of 2021 certain technical idiosyncrasies sparked questions about the work’s physical construction and the artist’s technique, as well as the painting’s undocumented commission and the somewhat labyrinthine history of movement and ownership since its creation in the latter half of the seventeenth century. Utilizing the unique opportunities afforded to me as a MA/MS student, this painting became the focus of my conservation training as well as the subject of my MA thesis.

Through multidisciplinary, collaborative research, I was able to find art historical and technical evidence to suggest *Ecce Homo* was likely prepared and painted in-situ within the altarpiece described by Ceán Bermúdez in his 1804 description—the altarpiece dedicated to the Virgin of Alcobilla in the Chapel of Our Lady of the Pillar in the Seville Cathedral (Figure 2).² Critical to this discovery was the revelation of the painting’s irregularly shaped wood panel support, the top corners of which have been pieced out with two sets of rectangular wooden inserts to create a rectangular composition,

¹ Juan Agustín Ceán Bermúdez, *Descripción artística de la Catedral de Sevilla*. (Sevilla, 1804), 71-72.

² In addition to support from faculty and classmates at the Conservation Center and the Institute of Fine Arts, special thanks must be given to NYU’s LaGuardia Studio, particularly Taylor Absher, Shelly Smith and Vito Ciancia, who assisted in the 3D scanning of this painting to help us learn more about the features of the painting’s physical construction.

overall (Figure 3). These wooden corner inserts today bear painted inscriptions, which relate to a nineteenth century event in the work's history. Without these corner additions, however, the uniquely shaped top finds its match in the chapel's seventeenth century altarpiece (Figures 4 & 5). My dual training in art history and painting conservation proved critical for this work, as information gleaned from one approach complemented the information gleaned from the other. This project provided an opportunity to consider Murillo's *Ecce Homo* in a different light— to consider more deeply the artist's working practices in Seville and, in particular, his relatively limited use of panel supports. I remain tremendously grateful for the multidisciplinary training I received while at the Institute of Fine Arts, as it will greatly inform my approach to the study and treatment of easel paintings throughout my career.



A black and white photograph of a tropical beach at dusk or dawn. The foreground is dark, showing the silhouettes of palm trees and other tropical vegetation. The sky is a gradient of dark grey to light grey, suggesting the sun is low on the horizon. The overall mood is serene and tropical.

the Institute

ON DISPLAY

In this Section

SPECIAL PROJECTS AT THE INSTITUTE



Mónica Félix
Alláfuera (or otherwise the United States), 2021
Video still
Courtesy of the artist

Latin American and Iberian Art at the Institute

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



archives, an art collection and an ever-growing network of universities, museums, and publishers whose efforts in modern and contemporary Latin American art are supported by them. The IFA was the first institution to establish a relationship with ISLAA and its founder Ariel Aisiks who, along with his New York and Madrid-based research and programming team, has been extremely encouraging of us in a wide variety of ways. Several of the IFA's initiatives are organized almost exclusively by students. South and About is an ongoing seminar for MA and PhD students from the IFA as well as local universities (CUNY, Columbia, Rutgers, Princeton, Yale etc.) The online meetings during the pandemic garnered a much wider student participation from across the U.S. and into Latin America and Europe. Students are invited to present workshop versions of their ongoing work, receiving commentary and critique from their peers. Faculty are not invited (a good thing, I believe, since their absence considerably lowers the stress level). This past semester Corey Loftus and Joseph Shaikewitz (both PhD candidates) and Nicasia Solano (MA candidate) did an excellent job of overseeing this initiative.

The Duke House Exhibition, held yearly for the past dozen (plus) years, is also largely the work of students. They apply to a call for participation in the summer and early fall and three (sometimes four) curators are chosen to work with me and, since 2019, the ISLAA team. Recent exhibitions (with paintings on view in the Loeb Room and the Lecture Hall and smaller works and documentary pieces in vitrines in the Marble Room) have included Argentine artists Sarah Grilo and José Antonio Fernández Muro, Kenneth Kemble and Silvia Torras, and Colombian-born, New York-based Fanny Sanín. The 2023 DHE was entitled "Feliciano Centurión: Telas y Textos." It featured the art of this Paraguayan artist who worked in Buenos Aires. The exhibition and the several public programs examined the "alternative" art world of the Argentine capital in the early 90s when Centurión created a series of cloth-based pieces from found textiles as well as subversively whimsical animal figures based upon images of his friends in the Buenos Aires milieu of queer artists, poets, and musicians. DHE student curators Diana Cao, Tatiana Marcel and Nicasia Solano chose the art, wrote a press release, facilitated the transportation and installation, and

The Institute of Fine Arts has a longstanding commitment to the arts of the Spanish and Portuguese-speaking countries in the Iberian Peninsula, Latin America and the Philippines. I have had the privilege of being the coordinator of most of the events (lectures, artist's talks, panels, student-run symposia and exhibitions) that have long enhanced the teaching program in this field for many years. My colleagues Jonathan Brown and Robert Lubar were deeply involved in these endeavors as well. 2022-23 was particularly rich in activities and, for the most part, they were in-person events for the first time since the start of the pandemic in March 2020. I will attempt to present a brief overview of some of the most salient elements in our programming. It is important to note that in recent conversations with several MA and PhD students, the richness of our offerings in courses as well as the plethora of events that complement our teaching program, represented one of the major reasons for choosing the Institute of Fine Arts for their graduate studies.

Most of our events are now funded by the Institute for Studies on Latin American Art (ISLAA). ISLAA is a dynamic project that consists of artist's



organized public programming in conjunction with our always-generous and encouraging IFA public events and development staff members Sarah Higby and Sofia Palumbo-Dawson, and our colleagues from ISLAA. The result was a thought-provoking show that, along with other recent exhibitions elsewhere in New York, of the work of Centurión, has helped to raise the profile of this tragically short-lived artist who died of complications from AIDS in 1996.

The annual Student Symposium on Latin American Art has become a much-anticipated event over the recent years. Again, IFA MA and PhD students take the lead along with their colleagues from neighboring university art history programs. For the 2023 edition, Corey Loftus and Tatiana Marcel worked with Eric Mazariégos and Rebecca Yuste, graduate students at Columbia. They created the call for papers, read and assessed the (over 100) submissions, located keynote speakers and faculty discussants, and organized social events for the two day-long project. This year's symposium, held from March 30 to 31, was entitled "Making Space, Making Place: Marking the Americas." The speakers represented a wide variety of schools from the U.S. and Latin America, and their presentations were given in English, Spanish and Portuguese. Professors Delia Cosentino (DePaul University) and Adriana Zavala (Tufts and the National Gallery of Art/CASVA) offered stimulating keynote addresses.

Thanks to the friendship and generosity of long-time IFA supporters Roberta and Richard Huber, the Huber Colloquium on Spanish and Latin American Art has been another popular IFA activity related to visual production, from ancient to modern times, from a wide spectrum of countries on three continents. The 2023 semester featured two exciting events as part of the Colloquium, for which PhD student Shannah Rose offered invaluable help with coordination. On February 15, IFA PhD Irene Cioffi Whitfield, a Jungian Analytical Psychologist as well as a distinguished art historian, brought her many years of clinical experience to bear in her fascinating lecture on the work of Jean-Michel Basquiat. The "sold out" talk offered new insights into this compelling artist's work, and she discussed iconographic patterns that emerged early in his career and continued for the tragically few years (before his early death). Among the highlights of Irene's lecture was her discerning analysis of Basquiat's relationship with



Feliciano Centurión: Telas y Textos

Andy Warhol. The reception afterwards was certainly one of the liveliest social events of the academic year, with dozens of colleagues and admirers of both Irene and Basquiat (as well as many of the artist's collectors), clamoring to speak with the lecturer.

Shortly after Dr. Cioffi's talk, Deputy Director and Peter Jay Sharp Chief Curator of the Frick Collection, Xavier F. Salomon, spoke to another packed audience in the Lecture Hall on February 22, about his riveting adventures in Nicaragua. He had gone there in 2022, searching for the story behind a significant commission given to the eighteenth-century Italian silversmith Luigi Valadier by the Cathedral of León, one of the first cities in the region founded by the Spanish in 1524. Dr. Salomon kept everyone virtually spellbound with descriptions and vivid photographs of his trip of discovery and research. He spoke eloquently of the project and his plans for a forthcoming book about his travels and encounters with an almost-unknown masterwork of Roman sculpture in Central America.

All of the above-described activities are indicative of the Institute's deep commitment to the arts of the Americas. We are immensely grateful to our patrons and funders, as well as to our students who continue to manifest an intense desire for the study of Latin American art of virtually all time periods.



NYU Curatorial Collaborative

Madi Shenk and Elyse Howell, MA 2023

After Almost a Decade, The Curatorial Collaborative Continues to Thrive at NYU

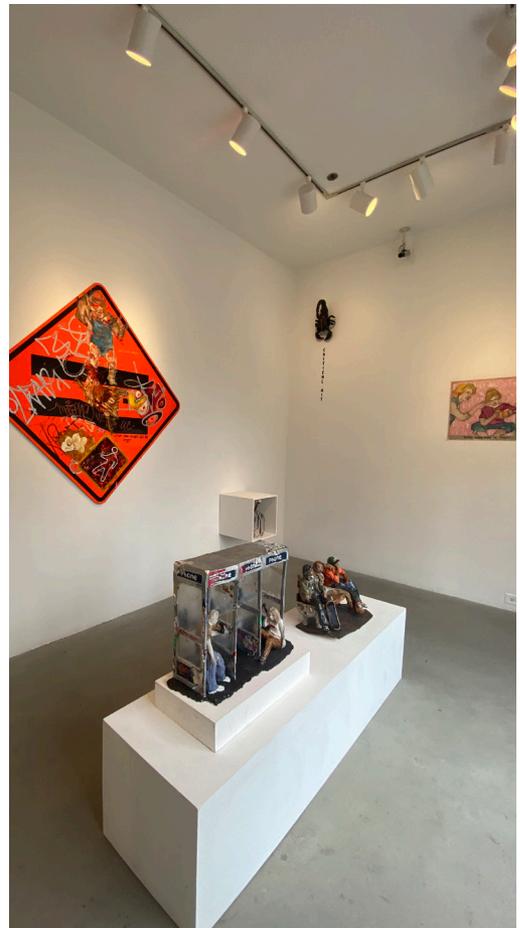
The NYU Curatorial Collaborative is an interdisciplinary program that connects graduate student curators from the Institute of Fine Arts with Studio Art seniors in Steinhardt School's Department of Art and Art Professions. Now in its ninth year, the initiative resulted in six extremely successful art shows this season, five in person at 80WSE and one larger, five-artist virtual show. Each cycle, the artists and curators center the shows around different themes, and this year was no exception. The 2023 exhibitions paid homage to art's unique ability to directly implicate and explore precarious aspects of the human condition that often evade examination. For some, art was used to investigate the ways in which cultural heritage, the passage of time, and childhood experiences shape one's identity. For others, art making was explored as a process that allows for self-exploration and increased mindfulness. These ideas informed many of the artists' use of media as they approached these seemingly intangible themes through diverse material practices.

The Curatorial Collaborative is a unique program that allows students the opportunity to gain professional experience while also expanding their involvement with NYU. Members of the Collaborative are involved in all aspects of exhibition development, from conducting studio visits and writing catalog essays to exhibition installation and deinstallation. As a result, participating curators gain invaluable skills in collaborative project management while developing relationships with student artists.

The 2023-2024 exhibitions included five in-person exhibitions at 80WSE Gallery: Nature v.s. Nurture, curated by Katie Svennson, featuring Elsa Stern and Echo Yan; Dreamscape/Escape, curated by Lillian Beeson, featuring Chaewon Lim and Regina Escobedo Guerra; Home/Bound curated by Meghan Doyle, featuring Talia Rudofsky and Elijah Chavez; Deteriorating Time/Deteriorating Self curated by Nicasia Solano, featuring Amanda Lindsay and Carlos Grajeda; and Never-Ending: Art Making as

Process curated by Brea Patterson-West, featuring Natalia Palacino and Ryann Coleman. 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, Open House: Art Making as a Therapeutic Practice, was curated by Kristen Coy, Kaylee Nok, and Iris Mang and features works by Paloma Brites, Rachel Graves, Brianna Pierre, Victoria Sherwood, and Susan Behrends Valenzuela.

The 2022-2023 NYU Curatorial Collaborative was co-coordinated by Elyse Howell, Madi Shenk, and Noa Wynn. The virtual exhibition as well as essays and information from the 2022-2023 season and previous exhibitions can be found on [our website](#).



The Great Hall Exhibition

Lillian Beeson, MA 2023

Mónica Félix: Estelio

Estelio, the spring 2023 Great Hall Exhibition, featured work past and present of Puerto Rican artist Mónica Félix. This exhibition proudly continued a commitment to celebrating the practices of exemplary women artists and was the third in the series to take place online.

The exhibition title, Estelio, is Spanish for “stellium,” an astrological phenomenon in which three or more planets align under a single zodiac sign or house. In this virtual exhibition, the artist’s rich videography came together for the first time, each individual work a star within a larger constellation. Throughout, Félix explores the entwined histories of femininity, migration, and colonialism—creatively navigating what she calls “los rincones comprometidos de esta vida viajera,” (“the compromised corners of this traveled life”).

The exhibition format was oriented by Estelio (Stellium), 2023, a sculptural reimagination—incorporating elements from the ocean, an important point of reference for Félix—of the artist’s own astrological birth chart, which linked the seven videos assembled in the exhibition, made between 2014 and 2023. These delicate marine objects, found materials from the coasts inhabited by the artist, highlight the current ecological crisis and, linking sea to sky, the fragile ecosystems that keep us alive. Salá (Salted), 2023, explores the linguistic complexity and different connotations of the word “sal.” Alláfuera (or otherwise the United States), 2021, visualizes the diasporic experience by rewriting Hans Christian Andersen’s 1837 story “The Little Mermaid.” Aves de rapiña (Vultures), 2022, confronts how Wall Street prioritizes profit over lives and benefits from the political and economic exploitation of Puerto Rico.

Romance Tropical (Raquel and Ernestina), 2016, and Romance Tropical (RGB), 2020, both result from Félix’s engagement with archival materials related to a 1934 film of the same title, the second Spanish-language talkie globally and the first Puerto Rican film with synchronized sound. Together they demonstrate her capacity for deconstructing stories and creating new ones with what she calls “half-

truths.” Querida (The Classic Aerobic Woman Part II), 2014, contrasts traditional, carefully prescribed dancing instructions with the irregular and organic movements of contemporary women dancing at a club. A two-channel video, Vaivén (Sway), 2019, shows Félix metaphorically pacing between two spaces, New York City and Puerto Rico, during the distressing period in which Hurricane María ravaged the latter region in 2017.

While Estelio engaged painful histories, it also highlighted how the artist’s work manifests feminist and anticolonial imaginings, in her words: “sueños de aire, sueños de sol, sueños de casa,” (“dreams of air, dreams of sun, dreams of home”).

This exhibition was made possible through the generous support of Valeria Napoleone XX. The IFA extends special thanks to the artist for lending her works on view. Lillian Beeson, Laura Sofia Hernández González, Barbie Kim, and Kaylee Moua Nok curated the exhibition. Jason Varone designed the website and Professors Catherine Quan Damman and Christine Poggi provided faculty support. Additional thanks are due to Sarah Higby and Sofia Palumbo-Dawson.



View the exhibition archive of *Mónica Félix: Estelio* [online](#).



the Institute IN THE WORLD



In this Section

SPOTLIGHT ON ALUMNI



GET ON THE MAP

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

Alumni in the Field

Emma Guest-Consales, MA 1995; PhD Rutgers, 2005

President, Guides Association of New York City

A Non-traditional Career Trajectory

I started at the Institute of Fine Arts in 1992 and completed my MA there in January 1995. Some of my earliest classes were with legends in art history, including James Ackerman to Willibald Sauerlander, who were visiting professors my very first year. I also went to Rome with IFA students, faculty, and special guest professor, Martin Kemp, to see the Sistine Chapel restoration. We went right onto the scaffolding of Michelangelo's *Last Judgement* and chatted with Gianluigi Colalucci, director of the Sistine Chapel fresco cleaning, an experience I will never forget.

My five semesters at the Institute included many hours in the Slide Department under the benevolent dictatorship and direction of Jenni Rodda who taught me all the intricacies of taping lantern slides and glass slides, and how to change a lantern slide projector bulb without getting third degree burns. I also remember with fondness Hope Spence in the main office, and, most of all, Danny Dennehy, the security guard. His warm smile, gentle nature, and genuine kindness made my experience at the Institute so much better.

Through the Institute's Curatorial Studies program at The Metropolitan Museum of Art, I got to know Marion Burleigh-Motley, who introduced me to Katharine Baetjer in European Paintings. I became her research assistant on the European Portrait Miniatures project, and I have continued at The Met in various capacities and departments ever since. In fact, I am still a volunteer there in the Thomas J. Watson Library. While at the Institute, I spent one summer at NYU downtown as a teaching assistant for Moseette Broderick's class, "Reading Buildings," dedicated to New York City's urban development and architecture. Eighteen years later, her classes and site visits became the basis for founding my own successful walking tour company in New York City.

I continued my studies at Rutgers University where I completed my doctoral work under direction of Institute alumna Sarah Blake McHam, and defended my dissertation in 2005. After too many years as an

adjunct professor of art history in various colleges and universities in New York and New Jersey, I got my license as a professional sightseeing guide and became a full-time tour guide in 2010. I have been a member of the Guides Association of New York City (GANYC) since 2011 and President of GANYC since 2020. My full-time job is as a Tour Ambassador (tour guide) at the One World Observatory where I explain the view of New York City, its history, and so much more to guests from around the world. I even give VIP tours to special visitors from the President of Italy, to Prince Harry and Megan Markle.

I am proud of my short time at the Institute, and not just because I can tell guests on my Gilded Age walking tours about the interior spaces of the Duke Mansion! For those like me who are not working as art historians in the traditional fields of academia or museums, the research techniques and life lessons acquired at the Institute will always serve you well.

Kate E. Holohan, PhD 2015

Curator of education and academic outreach, Syracuse University Art Museum

Notes from the field: Object-based teaching and research at the Syracuse University Art Museum



When does a wooden cup, flared at the lip and base and nipped in at the waist, inlaid with pigmented resins in organic reds, yellows, and greens, and bearing the marks of use (cracks, chips, pigment loss) and care (fills, repairs) become more than a cup? Less than a year into my time as the inaugural curator of education at the Syracuse University Art Museum, in fall



2022, this cup caught my eye as I was passing through museum storage. I immediately recognized it as a *kero*, a ritual drinking vessel from the Andes. Usually made in pairs and filled with *chicha*, a fermented corn beverage, these vessels have deep roots in Andean cultures, with precious metal versions dating as far back as the Tiwanaku (6th-9th century CE) and Sican (10th-11th century CE) cultures. The imperial Inka (15th-16th century CE) embraced the form, using the cups to cement both earthly and heavenly relationships: they would toast Inti, the solar deity from whom they understood themselves to descend, as well as conquered leaders of local polities.

The Museum's *kero*, which features images of a Sapa Inka (Inka emperor), a Coya (the emperor's wife), birds, and stepped geometric motifs articulated with pigmented resin, was surely made after the Spanish invasion of Inka lands; scholars largely agree that the decoration of pre-invasion cups was exclusively abstract. This makes the *kero* one of the very few objects in the Museum's collection of 45,000 objects that was made in the Spanish colonial Andes.

I am grateful that the cup called out to me from its shelf in storage, where it had sat, unstudied, for the past 40-plus years. Noticing the cup and recognizing its form, its materials, and its iconography has opened up opportunities for teaching and research. Just this spring semester, I've shared the cup with writing students from the SUNY College of Environmental Sciences and Forestry (SUNY ESF) and with Syracuse students exploring the intersecting and interdependent worlds of plants, visual culture, and knowledge-making. We've raised questions about the cup's maker (who was almost certainly indigenous), its making (including the tools the artist used), its materiality, and its collecting history. New conversations are now possible at the Museum and across the Syracuse campus: about the survivance of pre-Invasion Andean artistic forms and ritual practices; about relationships between people, plants, faith, and politics; about the structural persistence of colonialism in museums. I like to think that the cup asked me to see it, and now, in Syracuse, we are turning our thoughts to—and caring for—its complicated story.

Lauren Jacobi, PhD 2012

Associate Professor, History, Theory, and Criticism Discipline Group, Massachusetts Institute of Technology

Changing Career Direction



I made a decision earlier this year to pivot directions in my professional life. Having served as an Associate Professor of Renaissance and Medieval Art at MIT's School of Architecture for nearly a decade, it seemed it was time to do something different. So, I applied to divinity school and will begin a new chapter of my life at Yale's School of Divinity as of late August 2023.

Motivated by intellectual and a personal, spiritual path of discernment, this choice might at first glance seem to be a move away from the work that I pursued at MIT. Seen in another light, however, theological questions have been fundamental to some of my research pursuits. My first book, *The Architecture of Money in Renaissance Italy: Constructing the Spaces of Money* (Cambridge University Press, 2019), which evolved out of my IFA dissertation, addresses the grave Christian sin of usury, or making money from money. Elsewhere, I have published on coin stamps that are on the back of the doors of the Florentine Baptistry, situated across from Florence's Duomo or Cathedral. I found it fascinating to consider how baptism, being marked by God, and coin production were deeply intertwined in the early modern period.



As I decided to leave MIT, conversations with my dissertation advisor at the IFA, Professor Marvin Trachtenberg were key. Marvin helped me to consider how to frame my previous work as I considered divinity school as an option. Contemporary issues of social justice are also important to me; I'm not sure what path I will take after divinity school, however I have found that there is a needed place for people trained in pastoral care. That sentiment has been confirmed for me this past academic year when I was a visiting researcher at Boston University's School of Theology. I saw a different IFA professor at an academic conference this past spring. I told him of my plans and he expressed what seemed to be an honest fascination. Then he said that he was planning on continuing to practice art history. Fair enough! There is space for many different paths in life.

Kerith Koss Schrager, MA in the History of Art and Architecture and the Advanced Certificate in the Conservation of Historic and Artistic Works, 2007; MS in Environmental Health Sciences

Head of Conservation at the National September 11 Memorial & Museum

A month after I began as Head of Conservation at the National September 11 Memorial & Museum, I found myself in the Historical Exhibition gallery located in the footprint of the North Tower. I stood with someone who had tragically lost a loved one in the collapse of the Twin Towers. They were here on this particular day because an object related to their experience had been selected for exhibition and had initiated their first-time visit to the Museum. It evolved from an expectedly emotional experience for them to a genuinely revelatory moment for me in understanding the role of physical objects in commemoration and healing. It demonstrated that our purpose as cultural heritage professionals, particularly at the 9/11 Memorial Museum, is more than just the preservation of history.

The focus of the 9/11 Memorial & Museum is the people and honoring their lives and experiences—the combined 2,983 individuals killed on September 11, 2011 and the February 23, 1993 bombing; the hundreds of thousands of people who were affected and continue to suffer health effects from toxic exposures; the global community

that witnessed the event; and the future generations who live in a world fundamentally changed by September 11, even if they have no lived memory of the day or the life before it. However, my position is ultimately about the preservation of materials, and specifically the preservation of the physical representations of trauma that exists through the altered states of the artifacts. These cellphones and watches and identification cards that are familiar reminders of a pre-2001 world have been transformed into something more as the result of a specific, devastating moment in time.

Those who lived through September 11 recall in particular the dust that coated Lower Manhattan, the people, and the senses. Visitors may therefore note the conspicuous absence of dust within the Museum. The health impacts from exposure to the dust continue to claim lives 21 years later and have created a generational public health crisis on an unimaginable scale. The Museum must consider not only how to tell that story through its collection but recognize that its staff may also be at risk from handling contaminated objects.

In 2022, I completed a degree in Environmental Health Sciences in the Division of Environmental Medicine at NYU. Emerging as a conservator who specializes in hazardous materials with a focus on occupational health and safety, the preservation and/or removal of toxic dust and interpretation of those acts has become a significant aspect of my work. As a policy, the Museum treats objects recovered from Ground Zero as hazardous materials until they can be cleared through technical analysis. It considers the safety of the public and its staff of utmost importance. Through my expertise in health and safety, I look forward to assisting the collections management team in recontextualizing the Museum's policy on maintaining and exhibiting these objects to reflect the decade of data that has been collected during the handling of the objects at the Museum.

It is a privilege to be a caretaker for this collection. As an objects conservator who intended to focus on archaeological and decorative arts, my training at the Conservation Center at the Institute of Fine Arts prepared me for understanding the historical perspective of the objects in my care, but I never anticipated that those histories I would be preserving would become so profoundly personal.



Ileana L. Selejan, PhD 2014

Lecturer in Art History, Culture and Society, Edinburgh College of Art, University of Edinburgh



Letter from an Alumna

Next September will mark ten years since I defended my PhD and graduated from the IFA. It feels like time has both condensed and expanded since then. I made a move to London, all the while thinking I will undoubtedly make my way back to New York City. Life took a different turn however, taking me to Scotland and Edinburgh which is where I'm writing from. It's been my first winter this far North, somewhat ironic given my yearning for the South.

The big news is that I've started a new position as a Lecturer in the History of Art at the University of Edinburgh. Let me be frank: 8 years after the IFA, 3 postdocs, and uncountable job applications later, a tenure-track academic position started to feel impossible. Maybe it was! Yet somehow, this came to be, and I am tremendously grateful. I suspect the expectations for a typical letter from an alumna would be that it speaks to achievements, future plans, open horizons... there's that also. I want to be clear, that whatever I have accomplished in my career thus far, has come through hard work and determination. It has also come with the essential support of a few individuals, family, friends, and a small community that had my back at the IFA. I'm not just speaking of my extraordinary professors, but also of staff members, and especially Jenni Rodda and Jason Varone, whom I am lucky enough to still count as friends.

Throughout this period, I have been working on a number of projects exploring photography, politics and aesthetics in Central and South America. The experience of working for over 4 years in the Anthropology Department at University College London together with Christopher Pinney and the PhotoDemos Collective has profoundly influenced

my thinking, allowing my research to finally "settle" (at least for now) somewhere at the intersection of art history and visual anthropology. Several publications have materialized from this ERC-funded project, most prominently perhaps the co-edited volume "Citizens of Photography: The Camera and the Political Imagination" (Duke University Press). This work has led to my developing two new seminar courses at the University of Edinburgh, "Latin American *Photographies*" and "Archives of Dissent, Repertoires of Resistance: Photography and Civil Rights," for undergraduate and graduate students respectively.

Following my departure from the Davis Museum at Wellesley College in 2016, I have continued my curatorial work independently. In recent years I have produce various exhibitions concerning the human rights crisis in Nicaragua including "it hurts to breathe" on view at Strange Edition Studio & Arts Center in New York (2019) and "The April Rebellion" (2020-to date), a traveling exhibition in zine format that has been shared by members of the Nicaraguan diasporic community and displayed in the UK, Spain, Germany, US, and in several countries in Latin America. I continue to collaborate with the Romanian experimental art & technology group kinema ikon, co-curating the Media Art Festival Arad now nearing its 10th edition. I am currently planning a solo exhibition of work by Nicaraguan photographer Claudia Gordillo, and will be co-curating the BredaPhoto Festival in 2024.

Most of my work has developed across rather uncharted terrain, especially by relation to art history, which is a polite way to say I haven't exactly played by the rules. Nevertheless, we must recognise that our field is changing – substantially and significantly – in ways that make it more relevant and more connected to current concerns. We hold tools that are essential towards understanding, and even undoing, inherited modes of thinking and "ways of seeing." Sometimes, as was my case, training also meant un-training, or perhaps doing things somewhat differently. Ten years ago, that "method" may have been intuitive; now it feels more confident, more self-assured. I am thrilled to see how current students at the Institute are carving their own paths, exploring, challenging everything, just like my generation did. Maybe our determination has aided theirs. I look around me, and see how varied the careers of my friends and peers are, from teachers and educators to artists, writers, researchers, critics, curators, gallery and museums workers, to those working in the non-profit sectors or in entirely different fields, their work ever-inspiring. I'm so proud of what we've achieved.





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 highly 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.

We currently hold an excavation permit for work in the heart of the Sanctuary through 2024.

We are hard at work on Samothrace Volume 8.1, Monuments in the Vicinity of the Nike, which centers on the performative heart of the Sanctuary around the Theater, Stoa, and Nike Monument. Excavation in the theater led to a new reconstruction of that building and its relationship to the Altar Court and central water channel 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.

Given our emphasis on passage and movement in the Sanctuary, we have focused our excavations on tracing the ancient position of the central torrent and on determining how ancient visitors may have reached the Stoa. We discovered 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.

Our current work also centers on the relationship of the Sanctuary to the ancient city. We are investigating the section of the city wall that faces the sanctuary, to determine the processional passage. A field survey of the small strip of land between city and Sanctuary provides invaluable evidence for interactions between the city and the Sanctuary.

The 3D digital reconstructions we have made of the Sanctuary have 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





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.



A person with dark hair tied back, wearing a black and white patterned t-shirt and a black face mask, is seated at a wooden easel. They are focused on painting a reproduction of a classical painting, likely a religious scene with three figures. The easel is positioned in front of a window, and the scene is lit with natural light. The overall atmosphere is one of quiet concentration and artistic study.

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

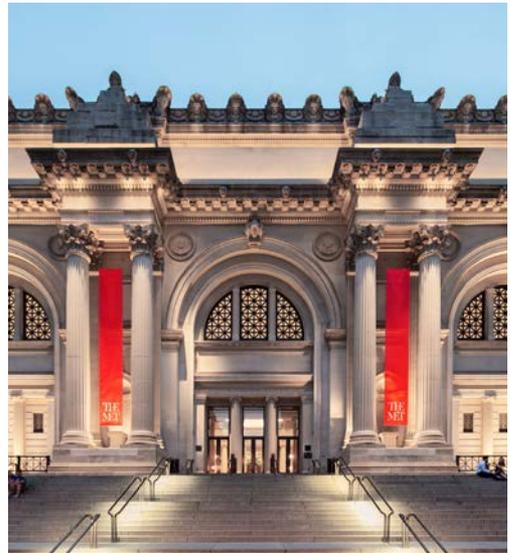
Owing to the generosity and vision of Marica Vilcek, Chair of our Board of Trustees, and her husband, the renowned biomedical scientist Dr. Jan T. Vilcek, the Institute has been able to create a program in curatorial practice and museum history. At least three curators from nearby museums and collections 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 2022, the Institute offered two seminars through the Vilcek Curatorial Program: Linda Wolk-Simon taught *Introduction to Curatorial Practice* and Patricia Marroquin Norby, Associate Curator of Native American Art at The Met taught *Curating Now: Understanding Indigenous Perspectives, Foregrounding Indigenous Voices*. In spring 2023, The Met's Curator Emerita of the Department of European Paintings Maryan Ainsworth taught the seminar, *Northern Renaissance Painting and Technical Art History*.

We look forward to offering rigorous courses in curatorial practice in the coming academic year as we continue to offer training to the next generation of professionals in the field. In the fall of 2023, Professor Wolk-Simon will once again offer her introductory course on curatorial practice, and Professor Blair Fowlkes-Childs, who is currently a guest curator at the Katonah Museum of Art, will

teach the seminar *The "Stories of Syria's Textiles: Art and Heritage across Two Millennia" Exhibition and the Curatorial Process*. It is a distinctive feature of our Marica and Jan Vilcek 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.



Course Highlights

The Institute's curriculum is vibrant and varied. Below are highlights of the 2022-2023 course listings, and a preview of the Fall 2023 offerings. A full list of courses past and present can be found on our web site.

Art History Course Highlights

Past Courses: Fall 2022

FEMINIST AND QUEER THEORIES OF
ARTISTIC LABOR
(Seminar)

Catherine Damman

The discipline of art history trains its eye, fundamentally, on products of human labor, including the processes of their making and the effects of their circulation. In this course, we will theorize the relationship between various forms of artistic labor and determinations of value as they are shaped by the ascriptive categories of gender, sexuality, race, and ability. We will consider the historically gendered divisions of labor (including "craft," affective labor, domestic work, care work, sex work, and more) as they intersect with the operations of racial capitalism, dispossession, theft, and debt. The course will emphasize the networks that place the work of trained and professionalized artists in (often hierarchal) relation to that of curators, docents, guards, and art handlers, as well as that of the uncredentialed, unnamed, and incarcerated. While one major line of inquiry will be the ways that artists have attempted to transform the "work" of the work of art over the course of the twentieth century, students specializing in earlier time periods are also welcome and encouraged. Students in the seminar will produce drafts in stages and participate in writing workshops, leading to a substantive research paper of approximately twenty pages.

KIMONO FASHION IN HISTORICAL AND
CONTEMPORARY CONTEXTS
(Seminar)

Monika Bincsik

This seminar will examine the history of Japanese fashion from the Edo period (1615-1868) through the 1930s. In the Edo period, variations in the cut, color, and pattern of garments communicated information about marital status, gender, age, wealth, and social position. These variations in design, material, and style were tied to the four-tiered social system: samurai, farmers, craftsmen, and merchants. Wives and daughters of elite samurai were traditionally entitled to wear the most gorgeous embroidered silk garments, yet family members of wealthy merchants, who created flourishing economies in major urban centers, also became the most enthusiastic patrons of contemporary fashion. In the Meiji period (1868-1912) Western clothing was introduced to Japan. Simultaneously, modernization and social changes enabled more women to gain access to silk kimonos than ever before and in the early twentieth century the garment reflected the modernized lifestyle of "new women." When Japanese woodblock prints appeared in the West in the second half of the nineteenth century, they had a strong impact on couturiers, especially in Paris. Not only the exotic patterns, but the T-shaped garment's flat construction and its loose silhouette created a sensation. The kimono-inspired garments made in the early twentieth century heralded the dawn of modern Western fashion. Discussions will contextualize the history of the kimono in the wider context of Japanese decorative arts and will examine trends in lacquer and ceramic art as well. The seminar will take place in the galleries and storage of The Metropolitan Museum of Art allowing the detailed examination of the artworks. Japanese reading ability is not required, but helpful. Assignments will include class presentations.

Past Courses: Spring 2023

PARIS MODERNE, 1914-1945
(Lecture)

Jean-Louis Cohen

Between the two world wars, in the wake of the 1918 victory, and at the apex of the country's colonial expansion, Paris became a laboratory of modern culture. New visual and spatial strategies emerged, responding to the challenge of industry and using the resources of the luxury crafts.

Architecture, interior design and urban planning went through major changes during these two decades, entertaining intense relationships with a conflict-ridden political scene, while Taylorism and Fordism reshaped the metropole's factories. Cinema and fashion responded to the aspirations of the urban bourgeoisie, setting up the stage for modern dreams. At the same time, the mysteries and the myths of Paris were explored by photographers, and filmmakers, and discussed in the writings of Roger Caillois and Walter Benjamin.

The course considers all these dimensions, assuming that the two world wars were intense periods of creativity, rather than parentheses - major artistic movements were born in response to the Union sacrée, and the Occupation of Paris during WWII left space for research and innovation.



MARITIME BUDDHIST ART IN CHINA,
10TH-13TH CENTURIES
(Seminar)

Hsueh-Man Shen

The spread of Buddhism across Asia has been studied primarily from a perspective focusing on the transmission through the overland routes commonly referred to as "Silk Roads" and emphasizing Central Asia as a crucial transit corridor between South and East Asia. Recent scholarship, however, increasingly recognizes the significant role played by the sea routes in shaping premodern intra-Asian connectivity. From the perspective of Maritime Buddhism, this course focuses on coastal China from the tenth to the 13th centuries, to explore how a unique form of Buddhist art took shape in the region and contributed to the formation of a cultural band within which multidirectional Buddhist exchanges among interconnected nodes took place across territorial boundaries via the maritime routes.

A reading knowledge of Chinese is preferred but not a prerequisite. Students must obtain the permission of the professor to enroll in this course.

Upcoming Courses: Fall 2023

THE MATERIALS OF MAGIC: FROM LATE ANTIQUITY
TO MEDIEVAL ISLAM
(Colloquium)

Barry Flood

The term magic denotes a range of diverse practices that aim to influence the outcome of things: to bring about a certain state of affairs or to prevent it by the manipulation of natural or supernatural forces. In the post-Enlightenment world, the history of such practices has often been confined to the margins – seen as folkish superstition or the persistence of the irrational that ranged from the absurd (the rabbit pulled out of a hat) to the malign (curses, spells and pin-stuck dolls). And yet as some of the certainties of the Enlightenment legacy come under scrutiny, the history of such practices has emerged as a serious subject of study.

This colloquium will explore the evidence for relevant practices and techniques in the eastern Mediterranean and Middle East from the centuries before the emergence of Islam around 630 CE to ca.

1500 CE. Although the focus is on materials from the Islamic world, we will assume a comparative perspective, including materials from pre-Islamic cultures as well as from the other monotheistic traditions of Judaism and Christianity.

Relevant studies on the history of magic and the occult in the Islamic lands have tended to assume a purely textual or philological approach. We will expand the frame to consider the extant material evidence and what it can tell us about the relationship between systems of knowledge, textualized norms and social practice.

In addition to their careful orchestration of efficacious relationships between time, matter, image, and inscription, many “magical” objects had a close relationship to the body. They were designed not simply to be seen, but also touched, tasted and even ingested. Challenging the primacy of vision and the disembodied modes of engaging with artifacts and images canonized in and as modernity, the materials of magic have significant implications for how we moderns approach the objects of our study.

LATINX ART
(Seminar)

Co-taught by Rocío Aranda-Alvarado and Deborah Cullen-Morales

This course will explore US Latinx art through a history of its exhibitions and institutions. It will highlight a new anthology co-edited by Aranda-Alvarado and Cullen, *A Handbook of Latinx Art* (forthcoming, UC Press “Documents of 20th Century Art” series, Fall 2023). Latinx art includes works in a broad range of mediums that have been created by artists born, living and/or long working in the United States. This course serves to broaden the scope of the history of American art as it has been traditionally written to include the largest and most rapidly growing demographic “minority” group in the nation, including Chicano and Mexican American, Nuyorican and Puerto Rican, Cuban, Dominican and Central American artists, and more, working in the U.S. from the 1950s to the present day from centers across the nation. The course will explore the burgeoning field as its absence has inspired artists and activists to build institutions and create spaces and discourses of their own.

The migration patterns of various national groups flourished in different regions of the United States.

In addition, post-civil rights movements focused on Latinx groups in their specific regions, prompting differing branches of cultural and political activism. Each group developed its own specialists, practitioner-experts who interpreted their work based on the differing contexts that informed their experiences, from the West Coast and the Mexican border to New York, Miami, and the Midwest. Our readings will cover artistic practice across these regions as they contributed to these regional movements and consider Latinx populations across the country. The course will break the history down into both chronological periods and geographic spaces, in accordance with regions where the groups primarily settled and will cover a variety of aesthetic connections, including materials, style, community, nostalgia, theory and practice, from a variety of vantage points, including region, gender, sexuality, race and class. “A Latinx Art History: Exhibitions and Institutions” will cover this complex field that approaches different histories, geographies, and kinds of political engagement with an emphasis on the voice and role of the artist.

Conservation Course Highlights

Past Courses: Fall 2022

RESEARCH & COMMUNICATION IN CONSERVATION & SCIENCE

Bertrand Lavédrine

This course will cover scientific topics related to conservation and material science relevant for conservators. Topics to be covered include the evaluation of thermal, photochemical or mechanical changes of materials, as well as photographic processes and preservation of images on various supports. Searching for relevant literature and reviewing advanced science papers will be an integral part of the required assignments. The class will also explore the use of videos for communicating aspects of conservation science by establishing a scenario, composing a captivating story for a defined target audience, and producing a short video that integrates laboratory experiments and animations. Particular attention will be paid to the organization of the content and the scientific rigor, the clarity of the explanation and demonstrations, the quality of the shots and



editing, and the originality of the approach. The goal is to learn how to translate academic communications to a broader audience, and to use a language and a format that touches and captivates the audience. The students will gain the ability to acquire, consolidate, and reformulate specific scientific topics, and will refine this ability to communicate information to various audiences.

INSTRUMENTAL ANALYSIS I

Glennis Rayermann

The course provides an introduction to instrumental methods of examination and analysis that find frequent use in the field of conservation. As many of these methods invoke the use of x-rays, a significant part of the course is devoted to an understanding of their properties and applications. Methods of x-ray analysis, including radiography, diffraction, and spectrometry, are reviewed and accompanied by hands-on demonstrations and laboratory exercises aimed toward developing student capability for independent use. Equipment housed in both the Conservation Center and The Metropolitan Museum of Art is utilized and made available to the students. Proficiency is gained through analytical projects, homework assignments, and classroom discussion.

Past Courses: Spring 2023

ISSUES IN CONSERVATION: HISTORY, THEORY & CONTEMPORARY PRACTICE

Michele Marincola

This course will examine the development of art conservation in both theory and practice from its earliest manifestations to the current moment. An historical overview of the field will serve as background for a more detailed exploration of core issues in preservation and restoration. How does conservation change the appearance—and by extension, the meaning—of a work of art? How have the theoretical underpinnings of the discipline evolved, and what role do they play in practice today? And how has conservation responded to the enormous social, historical and intellectual changes of the last few years? Topics to be discussed include the roles of artist-restorer and architect-restorer in the rise of a discipline; the impact of science and scientific inquiry; cleaning controversies and the lure of positivist thinking; the development of ethical standards; decision-making in conservation; the challenges of modern and contemporary art; sustainability; and the expanding roles of the conservator.



THE CONSERVATION TREATMENT OF GLASS & OTHER VITREOUS MATERIALS

Rebecca Gridley, Spring 2023 Judith Praska Distinguished Visiting Assistant Professor in Conservation and Technical Studies

This course will introduce students to treatment strategies, materials, and techniques employed in the conservation of glass and other vitreous materials. Focus will be placed on the conservation of vessel glass and glass objects, including archaeological and historic glass; other vitreous materials covered may include porcelain, enamels, stained glass, reverse-painted glass, mirrored glass, and glass beads. Weekly sessions will center on practical, hands-on treatment exercises, complemented with literature reviews, discussions, and guest lectures. Emphasis will be placed on the development of visual, written, and critical thinking skills used in assessing and documenting condition issues, as well as the creative problem-solving and hand skills required for treatment. Each student will examine several objects and carry out the treatment of one to three objects.

Upcoming Courses: Fall 2023

MODERN AND CONTEMPORARY COLORANTS: ADVANCED COURSE ON THE SCIENTIFIC ANALYSIS OF ORGANIC AND INORGANIC PIGMENTS AND DYES

Abed Haddad, Assistant Conservation Scientist, Museum of Modern Art

This course will examine modern and contemporary pigments and dyes used globally in the making of paintings, works on paper, and painted sculpture, starting in the late 19th century, and continuing until today. This advanced course will combine lectures, dialogue, presentations, and laboratory exercises particular to the scientific analysis of colors through spectrographic analysis.

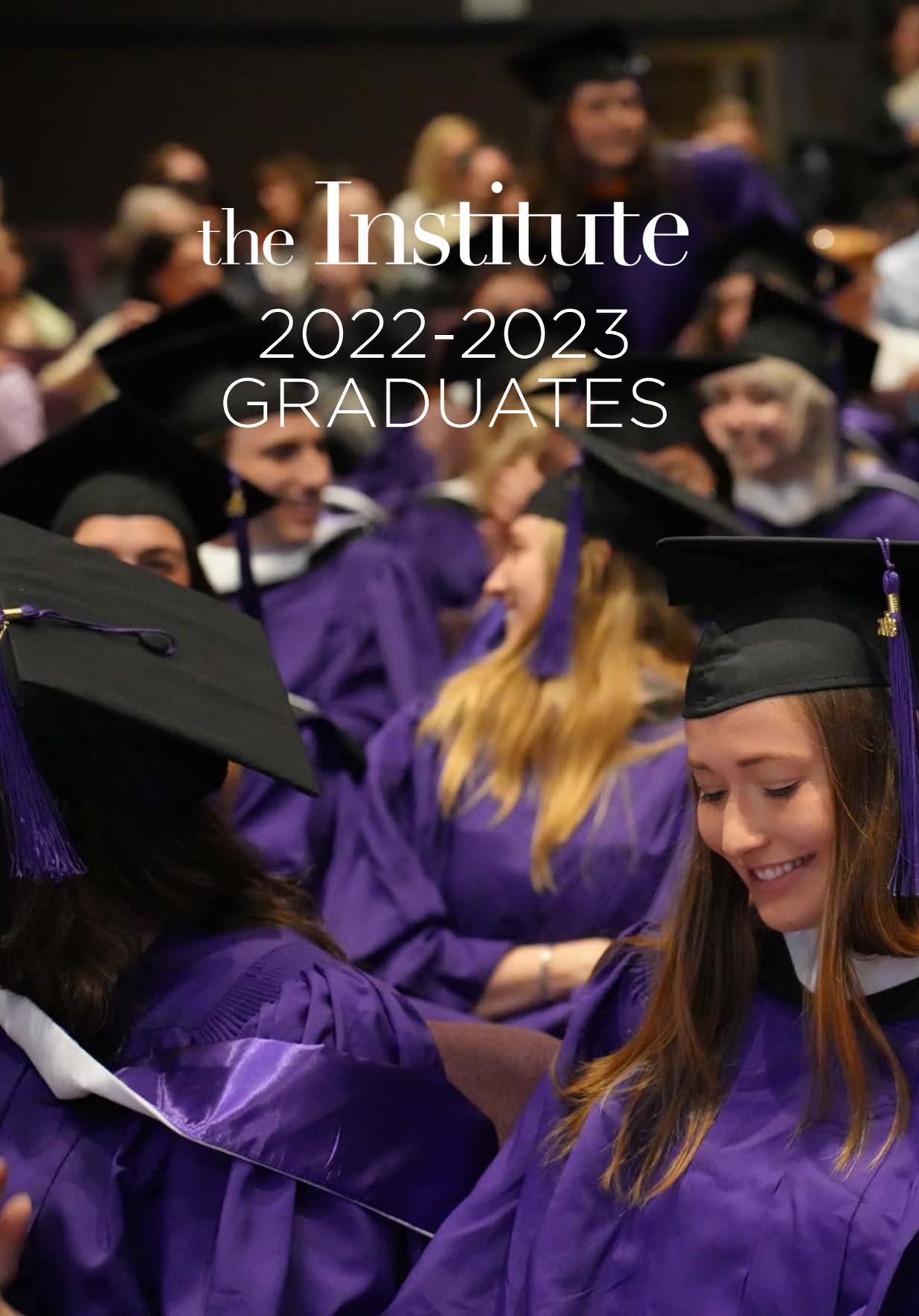
Scientific analysis of colorants will be surveyed with special focus on spectrographic techniques, including X-Ray Fluorescence Spectrometry, Energy Dispersive Spectroscopy, different modalities of Fourier Transform Infrared Spectroscopy, Normal Raman and Surface Enhanced Raman Spectroscopies, Reflectance Spectrophotometry, and Microfade Testing. Lecture will touch on: the history, manufacture, and use of some pigment and dyes; theoretical aspects of some scientific techniques and their use in the analysis of colorants; and the reading and discussion of published case studies. The lecture aspect of the course will also emphasize the interpretation of scientific publications, and students will have to select and present case studies on the analysis of pigments and dyes that are relevant to their interests.

EASEL PAINTINGS I: THE KRESS CLASS
TECHNICAL EXAMINATION

Matthew Hayes, Assistant Professor of Painting Conservation and Co-Chair of the Conservation Center

In the course of the semester, each student completes the consolidation, cleaning, filling, retouching, and varnishing of an Old Master painting drawn from Samuel H. Kress Collections in museums and universities across the United States. Examination, documentation of condition, and comparative study of other works by the same artist and school accompany the treatment. The student must provide a full report, including photographic records, other examination findings, and analytical results as indicated. The making of cross sections and their analysis is incorporated into the course in addition to imaging with X-ray radiography and Infrared Reflectography. Approaches to cleaning, compensation, and issues in connoisseurship relating to the particular painting are emphasized.



A large group of graduates in purple gowns and black caps, with a young woman in the foreground smiling.

the Institute

2022-2023
GRADUATES



Institute Graduates

May 2023 Master of Arts and Thesis Titles

Ariela Algaze

“Sculpture, Stagecraft, and Spectacle: Acting Crucifixes and Passion Dramas in Central Italy, 1250-1450”

Advisor: Alexander Nagel

Clara Maria Apostolatos

“Dreamworks of Utopia: Paolo Gasparini’s Karakarakas”

Advisor: Edward J. Sullivan

Noelle Barr

“A Harem of One’s Own: Turquerie and Feminine Performance in Eighteenth-Century French Art, Opera, and Costume”

Advisor: Meredith Martin

Lillian Beeson

“Cross-Media Connections: Fragonard’s Rinaldo in Context”

Advisor: Thomas Crow

Danielle Byerley

“James Turrell’s Roden Crater at the Center of the Universe: Geographic, Geological, and Indigenous Perspectives”

Advisor: Thomas Crow

Milly Cai

“Stealing the Shadow: The Ledger Book of William Bache and Racial Formation in the Early Nineteenth Century”

Advisor: Robert Slifkin

Allison Carey

“The White Noise of History: Activating the Past through Kevin Beasley’s Cotton Gin Motor”

Advisor: Christine Poggi

Gemma Cirignano

“Mythologizing Money: Chryssa’s Cent Sign as Allegory”

Advisor: Christine Poggi

Elizabeth Clancy

“Garments of Awe: The Dressed Bodies of Two Sumerian Temple Statues”

Advisor: Blair Fowlkes-Childs

Jesica Dawson

“Lucundissimum Murmur: Experiencing Water Within the Roman Garden”

Advisor: Clemente Marconi

Junyi Fan

“Vincent van Gogh in Paris, 1886-1888, The Balance Between Modern Painting Techniques and Realist Tradition”

Advisor: Alexandra Courtois de Viçosa

Isabel Filer

“Jean Painlevé’s Abject Vision”

Advisor: Robert Slifkin

Gabriela Goizueta

“Abstraction in Mid-Twentieth-Century Mexico: The Artistic Subversions of Alice Rahon and Lilia Carrillo”

Advisor: Pepe Karmel

Talia Greenwald

“Dos Fernandos: The Leonardesque in Spain”

Advisor: Dennis Geronimus

Sarah Gregory

“The Rock Art of the Lower Pecos: A Visual Analysis of Shelter Site 41VV0242”

Advisor: Carolyn Boyd

Emily Hallman

“Bodies on Bodies: Hilliard’s Portrait Miniatures, Dress, and the Construction of the Self”

Advisor: Alexander Nagel

Elyse Howell

“Illusion and Immersion: A Critical Examination of the Function of Historic Interiors”

Advisor: Sarah Lawrence

Qiang Hu

“Addressing Identities: Investigation through the works of Albert Chong”

Advisor: Edward J. Sullivan



Barbie Kim

“Mercury in Water: Fragmenting Bodily Trauma of Minamata in Tomoko and Mother in Bath”

Advisor: Catherine Quan Damman

Caroline Kuchta

“Juliette, Thérèse, Josephine: Interior Politics of the Parisian Aristocracy, 1796-1810”

Advisor: Thomas Crow

Francesco Lagioia

“Polidoro Da Caravaggio’s Façades: The Reflection of Antiquity and Social Status in Rome”

Advisor: Clemente Marconi

Kyejin Lee

“Suh Se-ok: Experiments on Limitless Ink”

Advisor: Michele Matteini

Hannah Loughlin

“Towards an Ecology of Roman Copying: The Ten Marble Fragments as a Relic of Ancient Cultural Appropriation”

Advisor: John Hopkins

Elizabeth Maghakian

“Miniature Manuscripts: The Physical and Divine Function of Diminutive Qurans”

Advisor: Hiba Abid

Megija Milberga

“The House of the Writers’ Union – Between Castle and Home”

Advisor: Jean-Louis Cohen

Philippa Mott

“Adrián Villar Rojas and the Catastrophe of Growth”

Advisor: Thomas Crow

Alexis Nanavaty

“Drawings in Dialogue: The Collaboration of Veronese, Zelotti, and Canneri at Villa ‘La Soranza’”

Advisor: Linda Wolk-Simon

Sofia Maria Ohmer

“Living Artwork: Max Slevogt’s Home Neukastel and its Private Paintings”

Advisor: Jean-Louis Cohen

Grace Oller

“Making/Maintenance/Work: Foregrounding the Laborers in the Performances of Mierle Laderman Ukeles”

Advisor: Catherine Quan Damman

Nicole Percoco

“The Legacy of J.P. Morgan’s Collecting Practices as seen through the Glazier Codex”

Advisor: Blair Fowlkes-Childs

McKenna Quatro Johnson

“‘Things Thought Seen Touched’: A Psychoanalytic Look at Repetition, Trauma, and Resilience in Eva Hesse’s Late Sculpture”

Advisor: Christine Poggi

Clara Jeanna Reed

“For the Most Beautiful: Assembling a Performance of Beauty in Judith Golden’s Self-Portraits”

Advisor: Alexandra Courtois de Viçose

Kelly Ryser

“Human-Animal Encounters in the Medieval Latin Bestiary: An Unstable Convergence of Identities”

Advisor: Robert Maxwell

Madi Shenk

“Conceptual Constellation: Wangechi Mutu’s ‘Histology of the Different Classes of Uterine Tumors,’ Disability Studies, and the Pathologization of Black Female Bodies”

Advisor: Christine Poggi

Ben Simmes

“Pederastic Scenes in Attic Fifth Century Red-Figure Vases: An Exploration of the Iconography of Zeus and Ganymede”

Advisor: Clemente Marconi

Alexandra Skidmore

“Natural Programming: The Early Computer Art of Colette and Charles Bangert”

Advisor: Robert Slifkin

Juliet Sloane

“Dirty Tricks: Earth Works of Robert Rauschenberg and Walter De Maria”

Advisor: Thomas Crow

Nicasia Solano-Reed

“A Tolerance for Ambiguity: Julio Galán, Dulce María Nuñez, and Neo-Mexican Art”

Advisor: Edward J. Sullivan

Tyler Spencer

“Timothy H. O’Sullivan and the Visual Culture of the Survey: Lithographs from the Geological Exploration of the Fortieth Parallel (1867-72)”

Advisor: Thomas Crow



Eve Sperling

“Taxonomic Tapestry: Millefleur and the Emergence of Natural History in Early Modern Europe”

Advisor: Alexander Nagel

Matthew Toscano

“Oceana at The Metropolitan Museum of Art: A History”

Advisor: Patricia Marroquin Norby

Juul Van Haver

“Multiple Authenticities: Tshibumba Kanda-Matulu and the Construction of Congolese Modernism”

Advisor: Prita Meier

Grace Vieaux

“Blue Demons in Etruscan Funerary Art”

Advisor: John Hopkins

Ecaterina Vlad

“Hedda Sterne: Contradiction, Displacement and Identity in the New York Series”

Advisor: Thomas Crow

Shengze Wang

“The Politics of Pure Painting: Impressionism 1890, 1870”

Advisor: Alexandra Courtois de Viçose

Noa Weinzweig

“Street Photography: A Global Blindspot”

Advisor: Isolde Brielmaier

Margaret Elizabeth Wickham

“Faith Ringgold: Freedom of Speech”

Advisor: Catherine Quan Damman

Le Yin

“Joan Miró: A Catalan Painter-Poet in Japan”

Advisor: Robert Lubar Messeri

Roxana Youkhana

“A Comparative Investigation of the Influence of Heritage Corruption and Damage in Mes Aynak and The Temple of Bel”

Advisor: Blair Fowlkes-Childs

Zheng Yuan

“Wang Dongling: From Calligrapher to Artist”

Advisor: Jonathan Hay

May 2023 Master of Arts and Master of Science Dual-Degree Graduates and Thesis Titles

Erin Fitterer

“Conservation Concerns Regarding Installations That Incorporate Living Plants”

Advisor: Jean-Louis Cohen

Ameya Grant

“Life After Death: The Case Study of Nancy Graves’s Calendar Series”

Advisor: Michele Marincola

Isabelle Lobley

“Grand Jeté: Documenting the Leap from Page to Stage with a Digital Repository.”

Advisor: Michele Marincola

Kayla Metelenis

“Murillo’s Panels: New Insights into Bartolomé Esteban Murillo’s Ecce Homo for the Seville Cathedral”

Advisor: Edward J. Sullivan

Felice Robles

“Distributed Identity and Contemporary Photographs in Museums”

Advisor: Michele Marincola

Abigail Slawik

“Ornemens Inventez par Jean Berain: A Codicological Investigation”

Advisor: Thelma Thomas

Peiyuan Sun

“The Boundless Ceramic Color: Rethinking the Definition of Chinese Celadon”

Advisor: Hsueh-man Shen



May 2023 PhD Graduates and Thesis Titles

Dustin Aaron

“Seeing Wilderness: Sculpture and the Colonization of the Medieval Eastern Alpine Region”
Advisor: Robert Maxwell

Daniella Berman

“Aesthetics of Contingency: History and the Unrealized Paintings of the French Revolution”
Advisor: Thomas Crow

Hui Fang

“The Ming’s Cosmopolitan Beginnings: Painting and Pictorial Art in Yingtian, 1368-1421”
Advisor: Jonathan Hay

Hannah Rose Feniak

“Material Difference: Modernizing Architecture, Building Economy and Developing State in Franquista Spain”
Advisor: Jean-Louis Cohen

Robert Geiffuss

“Three Minority Colorists in Washington, D.C., 1950-1980: Morris Louis, Alma Thomas, and Sam Gilliam”
Advisor: Robert Slifkin

Rob Joyce

“Prints, Murals, and Radio Waves: Envisioning Networks in an Era of Rising Fascism”
Advisor: Robert Slifkin

Madeline Turner

“What Women Write: Artists’ Books, Postal Objects, and Independent Theater in Mexico City (1979-1992)”
Advisor: Edward J. Sullivan

Yeorae Yoon

“A Body’s Claims on Vision: Gao Fenghan in Shandong and Jiangnan, 1717-1741”
Advisor: Jonathan Hay



the Institute

IN DISCUSSION



In this Section

PUBLIC PROGRAMMING AT THE INSTITUTE

Public Programming Highlights

This list includes the Institute's Ehrenkranz Public Programs held between September 1, 2022, and June 30, 2023.

This year we were thrilled to host many of our wide-ranging series of engaging events and presentations in a hybrid format, allowing us to reach a bigger and broader audience than ever before.

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

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 2022 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 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 Spring 2023 lecture was presented by **Clemente Marconi**, James R. McCredie Professor in the History of Greek Art and Archaeology; Director, IFA Excavations at Selinunte, and **Andrew Ward**, Field Director, IFA Excavations at Selinunte.



Aerial view from the IFA Excavations at Selinunte, Italy.



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 2022-2023 student coordinators were Ava Bloom, Allison Carey, and Pippa Mott.



Artists at the Institute: Jordan Casteel

Jordan Casteel (b. 1989, Denver, CO) received her BA from Agnes Scott College, Decatur, GA for Studio Art (2011) and her MFA in Painting and Printmaking from Yale School of Art, New Haven, CT (2014). In 2020, Casteel presented a solo exhibition titled *Within Reach* at the New Museum, New York, in conjunction with a fully illustrated catalog published by the institution. Other recent museum solo exhibitions include *Jordan Casteel: Returning the Gaze*, presented at the Denver Art Museum, CO (2019), and the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University, CA (2019–20). In recent years, Casteel has participated in group and permanent collection exhibitions at institutional venues such as The Metropolitan Museum of Art, New York, NY (2021 and 2022); Museum of Modern Art, New York, NY (2022); The Modern, Fort Worth, TX (2022); Institute of Contemporary Art, Boston, MA (2022); Pérez Art Museum Miami, FL (2022); Los Angeles County Museum of Art, CA (2021); San Francisco Museum of Modern Art, CA (2021); Art Institute of Chicago,

IL (2021); Crystal Bridges, Bentonville, AR (2021); Museum of Contemporary Art, Chicago, IL (2020); Kunsthal KAdE, Amersfoort, Netherlands (2020); Baltimore Museum of Art, MD (2019); MoCA Los Angeles, CA (2018); Studio Museum in Harlem, NY (2017 and 2016); and MASS MoCA, North Adams, MA (2017). Casteel is the recipient of a MacArthur Foundation Fellowship (2021).

Buck Ellison (b. 1987, San Francisco, lives and works in Los Angeles) received BAs in German Literature and Visual Arts from Columbia University, New York in 2010 and an MFA from the Städelschule, Frankfurt am Main, Germany in 2014. His work produces a deep network of inquiry into how whiteness and privilege are sustained and broadcast. Recent exhibitions include *Buck Ellison: Little Brother* at Luhring Augustine, New York, 2023; the 16th Lyon Biennial of Contemporary Art: manifesto of fragility, Musée d'art contemporain de Lyon, 2022; Whitney Biennial 2022: *Quiet As It's Kept*, Whitney Museum of American Art; *Made in L.A. 2020: a version*, The Hammer Museum, Los Angeles and The Huntington Libraries and Museum, Pasadena, 2021. Ellison has been profiled in *ArtForum*, *Art Review*, *The New Yorker*, *The New York Times* and *Texte zur Kunst*. His work is in the collections of the Aishti Foundation, Beirut; The Hammer Museum, Los Angeles; LACMA (Los Angeles County Museum of Art); MOCA Los Angeles; and The Whitney Museum of American Art.



Artists at the Institute: Buck Ellison





IFA Contemporary Asia: Ryan Lee Wong

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 is comprised of 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: **Emma Fu, Eana Kim, Kolleen Ku, Clarice Lee, Claire Wu, Fiona Yu, Leo Zheng Yuan**

A Conversation with Oscar yi Hou and Eugenie Tsai, moderated by Catherine Quan Damman

Speakers: **Oscar yi Hou**, artist and writer; **Eugenie Tsai**, The John and Barbara Vogelstein Senior Curator of Contemporary Art at the Brooklyn Museum; and **Catherine Quan Damman**, the Linda Nochlin Visiting Assistant Professor of Art History at the Institute of Fine Arts, New York University.



Asian Video Cultures on the Global Electronic Superhighway: panel discussion on the occasion of The Museum of Modern Art's exhibition Signals: How Video Transformed the World

Speakers: **Stuart Comer**, The Lonti Ebers Chief Curator of Media and Performance; **Michelle Kuo**, The Marlene Hess Curator of Painting and Sculpture at The Museum of Modern Art; **Jeannine Tang**, Assistant Professor of Modern/Contemporary Art History & Visual Studies at the New School; and **Ryan Lee Wong**, independent writer, critic, and curator.

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

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.

Michelangelo, Giuliano da Sangallo, and the Anti-Canon

Speaker: **Cammy Brothers**, Associate Professor, Northeastern University

Walter W.S. Cook Annual Lecture

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

The El Greco Effect in Fin-de-Siècle Scandinavia

Speaker: **Patricia Berman**, Theodora L. and Stanley H. Feldberg Professor of Art, Wellesley College

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.

Documenting the Americas: Archives, Libraries and Research in Modern Latin American and Latinx Art

Speakers: **Mariano López Seoane**, Director of the Graduate Program on Gender and Sexuality, Universidad Nacional de Tres de Febrero in Argentina; **Bernardo Mosqueira**, ISLAA Curatorial Fellow at the New Museum; **Cecilia Palmeiro**, scholar, writer, and activist; **Duen Sacchi**, artist and writer; **Jorge Sánchez**, artist, writer, and lawyer; **Edward J. Sullivan**, the Helen Gould Shepard Professor in the History of Art, the Institute of Fine Arts, New York University.

Eroticisms and Subversion in Latin America

Speakers: **Josh T Franco**, Head of Collecting at the Smithsonian's Archives of American Art; **Ruth Halvey**, Patricia Phelps de Cisneros Bibliographer for Latin America at the Museum of Modern Art Library; **Ostap Kin**, Archivist at the Institute for Studies on Latin American Art (ISLAA); **Louisa M Raitt**, PhD Candidate at the Institute of Fine Arts at New York University; **Lori Salmon**, Head of the Institute of Fine Arts Library at New York University; **Edward J. Sullivan**, the Helen Gould Shepard Professor in the History of Art, the Institute of Fine Arts, New York University.

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





The Paul Lott Lecture

Mondrian's Boogie Woogie and Other Things

Speaker: **Leah Dickerman**, Director of Research Programs, MoMA

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 is awarded to a prominent conservator or scientist who brings new areas for research and teaching to the program in conservation.

Every photograph is an enigma

Speaker: **Bertrand Lavédrine**

Innovation, Inspiration, Imitation: Restoring Austrian Façon de Venise Glass

Speaker: **Rebecca Gridley**



Samuel H. Kress Lecture: Barbara H. Berrie

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.

*Shimmery and Shiny:
pigments used to depict light*

Speaker: **Barbara H. Berrie**, Head of the Scientific Research Department and Senior Conservation Scientist at the National Gallery of Art

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

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.

Against Realism: Pseudo-mysticism, anti-communism, and mass entertainment in the religious painting of Salvador Dalí ca. 1950s

Juan José Lahuerta, Kirk Varnedoe Visiting Professor 2023; Professor of History of Art and Architecture at the Barcelona School of Architecture

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.

Speaker: **Irene Cioffi Whitfield**, Jungian Analyst and member of The Independent Group of Analytical Psychologists in London, UK and the Jungian Psychoanalytic Association in New York City

Title: *Jean-Michel Basquiat: Wild Intuition*

Speaker: **Xavier F. Salomon**, Deputy Director and Peter Jay Sharp Chief Curator at the Frick Collection

Title: *Luigi Valadier in Nicaragua*

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.

Daniel H. Silberberg Lecture Series

The Daniel H. Silberberg Lectures, the longest running lecture series at the Institute of Fine Arts, is planned and coordinated by the Graduate Student Association. Art historians, archaeologists and conservators, specializing in a variety of periods and genres are invited to share their latest research with the IFA community and the public. The 2022-2023 student coordinators were Virginia Ignelzi, Katherine Kim, Lara Mashayekh.

Speaker: **Holly Flora**, Professor of Art History and Associate Dean for Faculty Affairs in the School of Liberal Arts, Tulane University

Title: *Perception, Ritual, and Memory in an Illustrated Manuscript of the Meditationes Vitae Christi*

Speaker: **John Marciari**, Charles W. Engelhard Curator, Head of the Department of Drawings and Prints, and Curatorial Chair, Morgan Library & Museum

Title: *Drawing Trouble: Fakes, Forgeries, and the Complications of Connoisseurship.*

Speaker: **Jennifer Stager**, Assistant Professor of Art History at Johns Hopkins

Title: *Accounting for Colors*

Speaker: **Joanna Fiduccia**, Assistant Professor in the Department of the History of Art, Yale University

Title: *Vanishing Point: Alberto Giacometti and the Crisis of the Figure*

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.

Speaker: **Nicola Terrenato**, Esther B. Van Deman Collegiate Professor of Roman Studies, University of Michigan

Title: *The emergence of Roman monumental piazzas in the light of recent discoveries from Gabii and Rome*



Time-Based Media Lectures

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

Title: *A Medium for Building Worlds: Conserving Artworks Created in Game Engines*

Speaker: **Tom Ensom**, freelance digital conservator specializing in the conservation of software-based art

Title: *Book Launch for the Conservation of Time-Based Media Art*

Speakers:

Deena Engel, Clinical Professor Emerita of the Department of Computer Science, the Courant Institute of Mathematical Sciences, New York University

Joanna Phillips, Time-based Media conservator and Director of the Düsseldorf Conservation Center in Germany

Eddy Colloton, Project Conservator of Time-Based Media, Hirshhorn Museum and Sculpture Garden

Patricia Falcão, Time-based Media conservator, Tate

Jonathan Farbowitz, Associate Conservator of Time-Based Media, The Metropolitan Museum of Art

John Klacsmann, Archivist, Anthology Film

Archives

Kate Lewis, Media Conservator and Agnes Gund

Chief Conservator, Museum of Modern Art

Hélia Marçal, Lecturer (Assistant Professor) in History of Art, Materials, and Technology at the

Department of History of Art, University College London, and Researcher at the Institute of

Contemporary History (NOVA University of Lisbon)

Christopher McDonald, artist and sound engineer

Alexandra Nichols, Time-based Media Conservator, Tate

Jeffrey Warda is Senior Conservator, Paper and

Photographs at the Solomon R. Guggenheim Museum



Great Hall Exhibitions

The Institute of Fine Arts was pleased to announce its spring 2023 exhibition, *Estelío*, featuring work past and present of Puerto Rican artist Mónica Félix. As part of the Great Hall Exhibition series, the exhibition continues a commitment to celebrating the practices of exemplary women artists and is the third in the series to take place online. Fluid like the sea from which Félix draws much of her inspiration, the exhibition incorporated both in-person and virtual experiences, including the online exhibition opening on March 24 and two public programs. Lillian Beeson, Laura Sofía Hernández González, Barbie Kim, and Kaylee Moua Nok curated the exhibition. Jason Varone designed the website and Professors Catherine Quan Damman and Christine Poggi provided faculty support.

Mónica Félix (b.1984, Cayey, Puerto Rico) is an interdisciplinary artist, professional photographer, and hatha yoga teacher based in Brooklyn, New York since 2010. She has a BA in Communications from the University of Puerto Rico, a Photography Certificate from Pratt Institute, and a Visual Arts MFA from Columbia University. Félix's work has been featured in solo and group exhibitions at institutions such as the Whitney Museum of American Art, the Museo de Historia, Antropología y Arte at the University of Puerto Rico, and the Museo de Arte de Puerto Rico. In 2017, she participated in an art

residency in Barcelona where she explored the similarities and contrasts of independence ideals in Puerto Rico and in Catalunya, using self-portraits as her artistic medium. Also in 2017, she was selected to participate in the public art exhibition *The Future is Female* by SaveArtSpace, in which her objective was to explore and celebrate evolving and intersectional feminist movements with a piece from her 2012 series *Reina*. Her work focuses on representing the experience of female bodies in migration and a consequential search for identity.

This exhibition was made possible through the generous support of Valeria Napoleone XX.

Great Hall Exhibition Public Programming

In-person feature-length debut of selected video work from as early as 2014. The one-off screening unified, for the first time, the expansive narrative of Félix's video practice including excerpts from her works *Alláfuera*, *Aves de Rapiña*, *Romance Tropical*, *Vaivén*.

Panel Discussion featuring The Great Hall Exhibition Artist Mónica Félix in conversation with Professor Laura Bravo López from the University of Puerto Rico and film director Mariem Pérez.



Mónica Félix, *Hermarnas*, video still from site-specific installation in the Great Hall



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.

The Institute of Fine Arts, New York University was pleased to present Paraguayan artist Feliciano Centurión’s third solo exhibition in the United States. Curated by Diana Cao, Tatiana Marcel, and Nicasia Solano, *Feliciano Centurión: Telas y Textos* provides an opportunity to examine the aesthetic and material interplay of text, fabric, and found objects in his oeuvre.

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.

Duke House Exhibition Public Programming

Panel Discussion with **Dr. Mariano López-Seone** (New York University), **Diana Flatto** (University of Pittsburgh), and independent curator **Megan N. Liberty** facilitated by **Diana Cao, Tatiana Marcel,** and **Nicasia Solano**, the curators of *Feliciano Centurión: Telas y Textos* Title: *Craft and Curation*

Sam Wagstaff Photography Lecture

Established in 2021, 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. He 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. In 1984, the J. Paul Getty Museum purchased his groundbreaking collection that became 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.

Aziz + Cucher: **Anthony Aziz** (b. 1961, USA) and **Sammy Cucher** (b. 1958, Peru) have been a collaborative team since 1992, after meeting as graduate students at the San Francisco Art Institute. They are members of the Fine Arts faculty at Parsons School of Design/The New School and live in Brooklyn

Title: *XXX-30 Years of Art, Life and Collaboration*

Special Engagements

Concerts by NYU Steinhardt Strings

The Institute of Fine Arts hosted several classical concerts featuring students from NYU Steinhardt's Instrumental Performance program.

Night of Ideas 2023 at the Institute of Fine Arts Presented by Villa Albertine, The Metropolitan Museum of Art, the Ukrainian Institute of America, and The Institute of Fine Arts, NYU, in partnership with Columbia and Princeton Universities and the Romanian Cultural Institute New York. Title: "Manhattan is a Lenape Cultural Space" by **Hadrien Coumans**, co-founder and co-director of the Lenape Center

Title: "Three Annunciations by Pascal Rambert: A Reading" by **Hannah Grunow** and **Cecelia Ramsey** graduate students at Princeton University



Faculty and Alumni Book Launch Celebrations

Celebration of the new publications of **Thomas Crow**, Rosalie Solow Professor of Modern Art at the Institute of Fine Arts, and **Robert Slifkin**, Professor of Fine Arts at the Institute of Fine Arts
Title: *California Countercultural Lives--and How They Mattered for Art*

Celebration of the recently released volume *Duke House and the Making of Modern New York; Lives and Afterlives of a Fifth Avenue Mansion* edited by **Jean-Louis Cohen**, Sheldon H. Solow Professor in the History of Architecture at NYU's Institute

of Fine Arts; **Daniella Berman**, art historian and curator specializing in eighteenth- and nineteenth-century art; and **Jon Ritter**, Clinical Professor in the Department of Art History, Urban Design and Architecture at New York University

Celebration of the publication of *The Story of NFTs: Artists, Technology, and Democracy* by IFA alumna **Nora Burnett Abrams**, Mark G. Falcone Director of the Museum of Contemporary Art Denver and NYU Steinhardt faculty **Amy Whitaker** moderated by IFA alum, **Matthew Israel**, author of *A Year in the Art World* and formerly Commissions Lead Open Arts at Meta

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, Archaeological, and Time-based Media Projects; Objects and Paintings Conservation Projects.

Conferences, Workshops, and Symposia

Works in Progress Series

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

Alexander Nagel, Craig Hugh Smyth Professor of Fine Arts

Title: *The Life-Scale Revolution in European Painting*

Juan José Lahuerta, Kirk Varnedoe Visiting Professor 2023; Professor of History of Art and Architecture at the Barcelona School of Architecture
Title: *Aesthetics of the bombings: Propaganda and strategies of the avant-garde in the Spanish Civil War, 1936-1939*

The IFA-Frick Symposium

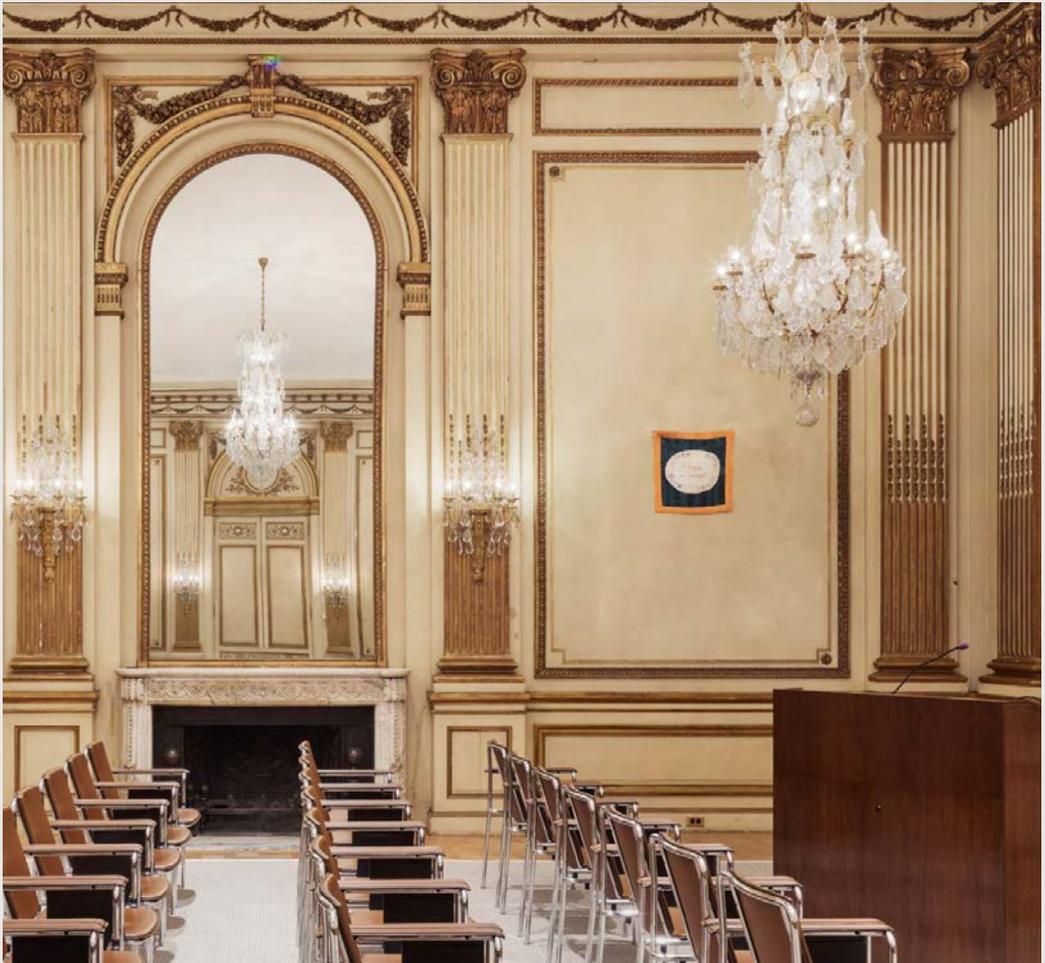
The Frick Collection and the Institute of Fine Arts of New York University jointly sponsor the annual Symposium on the History of Art for graduate students in the northeastern United States. Speakers are nominated by their doctoral programs to present original research in any field of art history.

The Seventh Annual Symposium of Latin American Art

“Making Space, Making Place: Marking the Americas” presented by The Institute of Fine Arts at New York University, Columbia University in the City of New York, and the Institute for Studies on Latin American Art (ISLAA). The Symposium included keynote presentations by Dr. Adriana Zavala, Andrew W. Mellon Professor, Center for Advanced

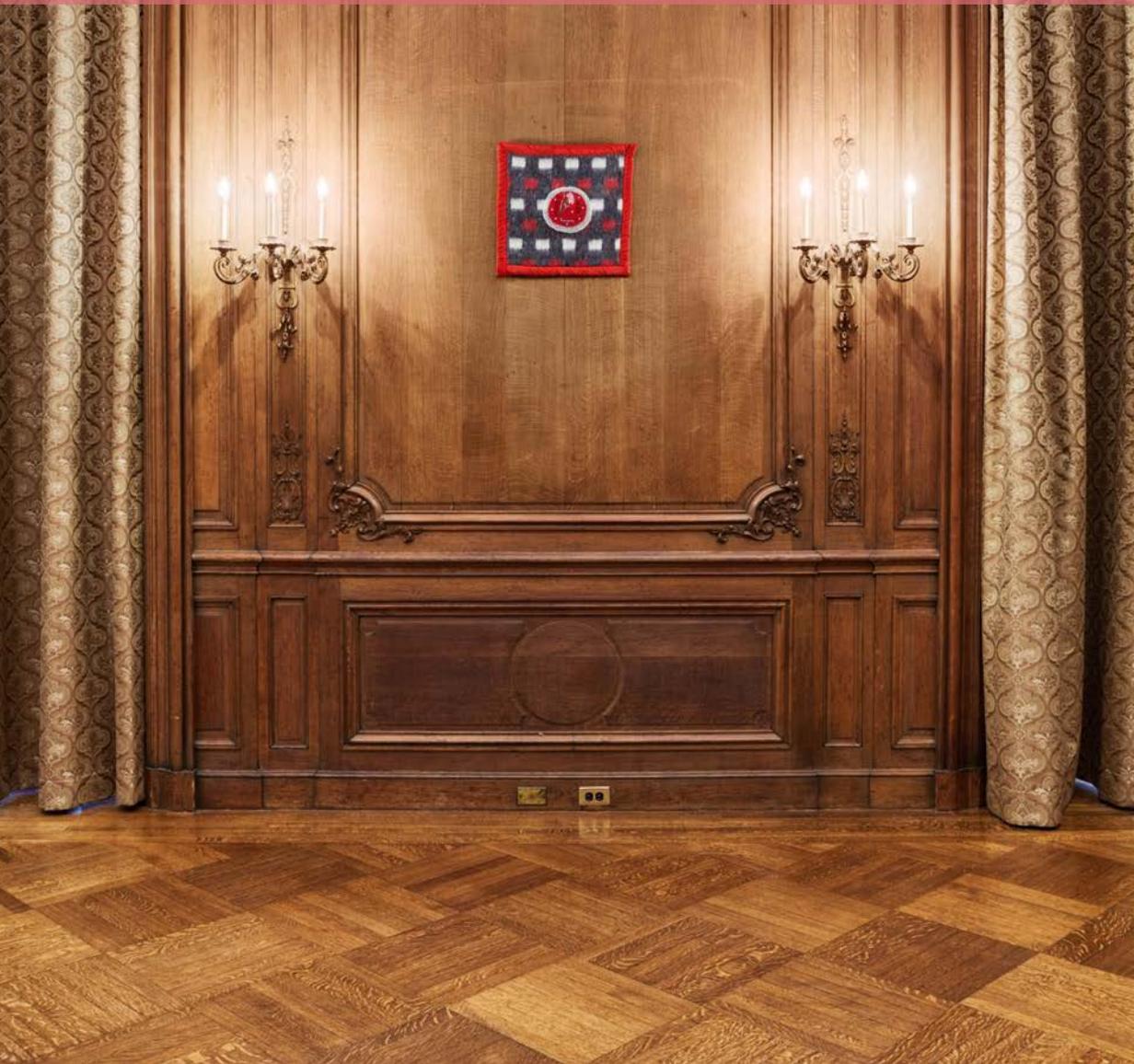
Study in the Visual Arts, National Gallery, and Associate Professor, History of Art, Studies in Race, Colonialism and Diaspora, Tufts University; and Dr. Delia Cosentino, Associate Professor, History of Art & Architecture, DePaul University.

This event was advised by Dr. Edward J. Sullivan, Helen Gould Sheppard Professor in the History of Art at the Institute of Fine Arts; Dr. Lisa Trever, Lisa and Bernard Selz Associate Professor in Pre-Columbian Art History and Archaeology at Columbia University; Dr. Jerónimo Duarte-Riascos, Assistant Professor of Latin American and Iberian Cultures; and Dr. Alexander Alberro, Virginia Bloedel Wright Professor of Art History at Barnard College and Columbia University. The Symposium was organized by current MA student Tatiana Marcel, PhD student Corey Loftus, and PhD candidates Eric Mazariegos and Rebecca Yuste.



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.

Highlights of our program from recent years include tours of the blockbuster exhibitions: "Winslow Homer: Crosscurrents" at The Met led by Stephanie L. Herdrich, Institute alumna and Associate Curator of American Painting and Sculpture and "Edward Hopper's New York" at the Whitney with IFA alumnae Kim Conaty, Steven and Ann Ames Curator of Drawings and Prints and Melinda Lang, Senior Curatorial Assistant. Members have toured artist Louise Bourgeois's home and studio with staff of the Easton Foundation and discussed the complexities of conserving time-based media artwork in the exhibition "Sara Sze: Timelapse" at the Guggenheim with sasha arden, Conservation Fellow in Time Based Media at the Solomon R. Guggenheim Museum. We have tour private collections with Institute faculty and celebrated our students and donors at the 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."

Executive Committee

Stephen R. Beckwith, Chair
William L. Bernhard
Anne Hoene Hoy
Loretta Howard
Marica Vilcek
Alicia Volk
Laura B. Whitman
Christine Poggi (ex-officio)

Legacy Society

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

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

Legacy Society Members

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Eric Zafran*
Anonymous (10)

*Institute Alumnus/a

Corporate Patron Program

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

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

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Institute Fellowships

Endowed Fellowships

Barbara P. Altman Fellowship
For student summer travel

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

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

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

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

Conservation Center Student Stipends
To support stipends at the Conservation Center of the Institute of Fine Arts

Conservation Training Initiative Endowment Fund
Tuition and stipend support for Conservation Center students

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

The 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

**Shelby White and Leon Levy
Travel Grants**

To support student summer travel

**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

Carol Ziff Travel Fund

To make awards in the form of travel grants to graduate students who demonstrate financial need and academic merit

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

Conservation Training Initiative

Tuition and stipend support for Conservation Center students



Rachel Davidson and Mark Fisch Fellowship

Support for outstanding doctoral candidates

Decorative Arts Prize

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

Dedalus Foundation Fellowship in Conservation

Support for a third-year conservation student

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

Colin Eisler Student Travel Fund

Support for IFA student travel in honor of Professor Colin Eisler

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

Donald P. Hansen Student Travel Fund

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

The Institute of Fine Arts Fellowship in Painting Conservation

For a conservation student studying traditional easel paintings

Thomas Jankun, Sr. Memorial Fund

To provide Conservation Center student support, to be spent on summer travel or other student needs as the faculty decides

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

Hannelore Roemich Fund for TBM Travel

To support travel in connection with time-based media art conservation studies at the Conservation Center in honor of Hannelore Roemich

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 PhD students

Graeme Whitelaw Fellowship

To provide support for students in art history

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

Baroness Zerilli-Marimò 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, 2022 to July 1, 2023.

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