



Institute *of* Fine Arts • ANNUAL 2014 - 2015





THE INSTITUTE IS DEDICATED  
TO GRADUATE TEACHING AND  
ADVANCED RESEARCH IN THE  
HISTORY OF ART, ARCHAEOLOGY,  
AND THE CONSERVATION AND  
TECHNOLOGY OF WORKS 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  
Fax: (212) 992 5807  
[ifa.program@nyu.edu](mailto:ifa.program@nyu.edu)

## **The Conservation Center**

The Stephen Chan House  
14 East 78th Street, New York, NY 10075  
Tel: (212) 992 5847  
Fax: (212) 992 5851  
[conservation.program@nyu.edu](mailto:conservation.program@nyu.edu)

Inside cover: Conservation Center students Harry  
DeBauche, Nan Feng, and Rebecca Gridley in  
*The Conservation Treatment of Stone Sculpture*

# Welcome from the Director

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It is my pleasure to welcome you to the 2014-2015 edition of the Institute of Fine Arts *Annual*. Each year the *Annual* takes a retrospective and a prospective view of our activities, reporting on what we have been doing and looking forward to what is to come. Selectively reporting – the Institute year cannot be confined between these covers and I encourage you to visit our website to find out more about those activities in the classroom, in the lecture hall, and in the field.

The Institute website is newsworthy in itself. It is an international destination. In the last year there have been 729,925 visits to its pages; 64% of this traffic reached a new audience, spread throughout the many and varied sections of the site, which is one of the means we use to position the Institute as an intellectual hub. Livestreaming and archiving our public lectures and seminars have become powerful hooks for grabbing and holding the attention of a wide audience. The lectures in the IFA archive have been watched 12,070 times in the last year and a total of 35,000 times since we started recording videos in 2009. The videos have been viewed in 144 different countries and shared on 250 different websites worldwide. Our high, and very stylish, visibility owes much to its creative oversight by webmaster Jason Varone.

Our visibility is not vanity. It is driven by a desire to engage with our peers and our public at the highest levels and to lead conversations on key issues within our discipline. Over the past four years the activities of the Research Initiative funded by the Andrew W. Mellon Foundation have provided an exciting way for us to identify those issues. Colleagues of all generations from around the world participated in workshops, conferences, and committees, bringing diverse expertise, approaches, and concerns to the conversations. Now concluded, the findings of the Initiative are published in the report, *Pathways to the Future*, which has been widely circulated and can be downloaded from the website. When you read it, you will see that the Institute's core fields – art history, archaeology, and conservation – are robust and relevant.

How we best maintain and promote their relevance has been the question asked in strategic planning sessions held by the Institute throughout the year, convening external and internal groups to consider the specific pathways the Institute should chart for its future, in envisioning directions for our research, in our teaching methods, and in collaborations within NYU, New York City, and beyond.

The features that follow here prove the dynamism of our faculty, students, and alumni, who together form an extensive and vibrant network. It is a dynamic that challenges complacent thinking and conventional wisdom. It is also one that faces its own challenges. The Institute is profoundly grateful to its Board of Trustees and its supporters for sharing our conviction that critical looking, critical thinking, and material understanding are essential skills and that the history of the future depends on the ability to engage deeply and imaginatively with the present and the past.

*Patricia Rubin*

Patricia Rubin  
Judy and Michael Steinhardt Director  
Institute of Fine Arts



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# Message from the Chairman

It has been an honor to serve as Chairman of the Institute of Fine Arts Board of Trustees this year. Our faculty's passion and groundbreaking scholarship, our students' curiosity and discipline, and the generosity of so many staunch supporters are both remarkable and inspiring.

With two years remaining in the \$50 million Momentum Campaign for student support, we are nearly half way to reaching our goal. While there is still a great deal of progress to be made, I am confident that we will achieve our ambitious objectives. Particularly encouraging in this regard is the fact that the Institute consistently has among the highest rates of alumni giving of any school at New York University.

The Connoisseurs Circle is unlike any arts patron group in New York City. Offering the privilege of auditing an array of courses with the Institute's renowned faculty as well as special access to leading private collections, museum exhibitions, and artist studios, the Connoisseurs Circle provides opportunities for those with a passion for art to engage in its study in in-depth and unique ways (see page 68).

Last fall, the Institute launched the IFA Legacy Society, an important donor group that recognizes those who have made a provision for the Institute in their estate plans (see page 69). In addition to receiving

valuable benefits, members are gratified that they have had a positive impact on the Institute's ability to flourish in the future. Since the Society's inception, the IFA has received over \$6 million in bequest commitments from generous alumni, faculty, and friends.

We were delighted to welcome alumna Nancy Lee to the Institute's Board this year. Based in Hong Kong, Nancy is the Chairman of the Friends of the Hong Kong Museum of Art. She studied eighteenth-century Spanish painting under Professor Jonathan Brown, Carroll and Milton Petrie Professor of Fine Arts; and early Chinese ceramics under Professor Jonathan Hay, Alisa Mellon Bruce Professor of Fine Arts.

I hope you will take advantage of all that the Institute has to offer. From its unique donor opportunities, to public lectures, to contemporary exhibitions in the Great Hall, the Institute is rich in history and looking eagerly to the future. I look forward to seeing you at the James B. Duke House in the year to come.



Stephen S. Lash  
Chairman

## Board of Trustees

Stephen S. Lash, *Chairman*

Anne Ehrenkranz, *Vice Chairman*

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Lauren Berkley Saunders

Deanie Stein

Maurice Tempelsman

Marica Vilcek

*Ex-Officiis*

Martin Dorph

David W. McLaughlin

Philippe de Montebello

Patricia Rubin

John Sexton

Luke Syson

Ann Temkin





# IFA Staff

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## Director's Office

(212) 992 5806

**Patricia Rubin**  
*Judy and Michael  
Steinhardt Director*

**Jonathan Hay**  
*Deputy Director for Faculty  
and Administration*

**Alexander Nagel**  
*Deputy Director for  
Academic Affairs*

**Brenda Phifer Shrobe**  
*Assistant to the Director for  
Administration and Human  
Resources*

**Development and Public  
Affairs Office**  
(212) 992 5812

**Hope O'Reilly**  
*Director of Development  
and Public Affairs*

**Andrea Yglesias**  
*Development and  
Alumni Affairs Officer*

**Christina Drayer**  
*Development Officer,  
Corporate Relations and  
Special Events*

**Joseph Moffett**  
*Development Assistant*

**Academic Office**  
(212) 992 5868

**Sarah Johnson**  
*Administrator for  
Academic Programs*

**Betty Tsang**  
*Academic Advisor*

**Hope Spence**  
*Assistant to the Administrator*

## Conservation Center

(212) 992 5888

**Hannelore Roemich**  
*Sherman Fairchild Chairman  
of the Conservation Center*

**Canelle Boughton**  
*Assistant to the Chairman  
for Administration and  
Development*

**Catherine Lukaszewski**  
*Manager, Laboratories and  
Study Collection*

**Kevin Martin**  
*Academic Advisor*

**Building Office**  
(212) 992 5811

**Richard Malloy**  
*Assistant Director,  
FCM Operations*

**Wilfred Manzo**  
*Facilities Supervisor*

**Robert Doucette**  
*Building Operator*

**Ivan Singh**  
*Building Operator*

**Computer Services**  
(212) 992 5884

**Joe Rosario**  
*Computer Services Manager*

**George L. Cintron**  
*Computer and Network  
Support Technician*

**Finance Office**  
(212) 992 5895

**Jennifer Chung**  
*Director of Budget  
and Planning*

**Lisa McGhie**  
*Financial Analyst*

## Library

(212) 992 5825

**Amy Lucker**  
*Associate Curator*

**Daniel Biddle**  
*Supervisor, Conservation  
Center Library*

**Shirin Khaki**  
*Serials Receiving Assistant*

**Kimberly Hannah**  
*Collections Assistant*

**Michael Hughes**  
*Assistant Curator*

**Gary Speziale**  
*Special Projects Assistant*

**Public Safety**  
(212) 992 5808

**James Cook**  
*Public Safety Officer*

**Egerton Kelly**  
*Public Safety Officer*

**Digital Media Services  
and Image Archive**  
(212) 992 5810

**Jenni Rodda**  
*Manager, Digital  
Media Services*

**Jason Varone**  
*Web and Electronic  
Media Manager*

**Nita Lee Roberts**  
*Fine Arts Photographer*

**Fatima Tanglao**  
*Administrative Secretary*





Thelma Thomas, Associate Professor of Fine Arts, visiting the Metropolitan Museum of Art with her class, *Visualizing World and Cosmos in Late Antiquity*

# 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



IFA Library

Panofsky, Walter Friedlaender, 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.

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

c. 1936

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

1938

IFA 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 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



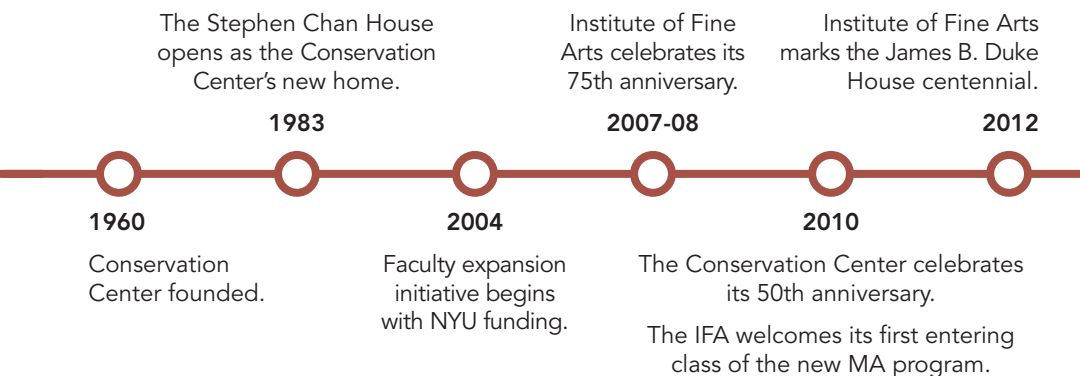


Paintings conservator Sheldon Keck in the 1960s

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

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

Almost from its inception, the Institute has conducted significant archaeological projects staffed by its faculty and students. Excavations are currently thriving at Aphrodisias, Turkey (conducted jointly with NYU's Faculty of Arts and Science); at the Sanctuary of the Great Gods in Samothrace; at Abydos, Egypt; and at Selinunte, Sicily. In the course of its history, the Institute of Fine Arts has conferred over 2,600 advanced degrees and trained a high number of the world's most distinguished art history professors, curators, museum administrators, and conservators.



#### Chairmen of the Conservation Center

1961 Sheldon Keck  
 1967 Lawrence J. Majewski  
 1975 Norbert S. Baer and  
 Lawrence J. Majewski, Co-Chairmen  
 1987 Margaret Holben Ellis  
 2002 Michele D. Marincola  
 2008 Hannelore Roemich, Acting Chair  
 2011 Michele D. Marincola  
 2014 Hannelore Roemich



# Who We Are



# Faculty and Fields of Study

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## Administrators

### Patricia Rubin

Judy and Michael Steinhardt Director;  
Professor of Fine Arts

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

### Jonathan Hay

Deputy Director for Faculty and Administration;  
Ailsa Mellon Bruce Professor of Fine Arts

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

### Alexander Nagel

Deputy Director for Academic Affairs; Director  
of Graduate Studies; Professor of Fine Arts

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

### Katherine Welch

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

*Architecture, sculpture, and painting of the  
Hellenistic/Republican and Roman Imperial  
periods (particularly in Rome, Italy, Turkey,  
and Greece)*

### Hannelore Roemich

Chair of the Conservation Center; Professor of  
Conservation Science

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

## Faculty in the History of Art and Archaeology

### Jonathan Brown

Carroll and Milton Petrie Professor of Fine Arts

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

### Jean-Louis Cohen

Sheldon H. Solow Professor in the History of  
Architecture

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

### Thomas Crow

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

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

### Colin Eisler

Robert Lehman Professor of Fine Arts

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

### Finbarr Barry Flood

William R. Kenan Jr. Professor of the Human-  
ities, Institute of Fine Arts and College of Arts  
and Science

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

### Günter H. Kopcke

Avalon Foundation Professor in the Humanities

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

### Robert Lubar

Associate Professor of Fine Arts

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



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# Faculty and Fields of Study

## Clemente Marconi

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

*Archaic and Classical Greek art and architecture; the reception and the historiography of ancient art and architecture; the archaeology of ancient Sicily*

## Robert Maxwell

Associate Professor in the History of Western European Medieval Art

*Early Christian, Byzantine, and Western Medieval Art*

## Kent Minturn

Visiting Assistant Professor of Fine Arts

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

## Mia M. Mochizuki

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

*Iconoclasm and the recycling of art; material cultures of Renaissance and Reformation; early modern art networks and the poetics of place; global methods of art history; constructions of the Baroque*

## Philippe de Montebello

Fiske Kimball Professor in the History and Culture of Museums

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

## David O'Connor

Lila Acheson Wallace Professor of Ancient Egyptian Art; Co-Director, Yale University–University of Pennsylvania–Institute of Fine Arts, NYU Excavations at Abydos

## New Faculty

### Kent Minturn

Visiting Assistant Professor of Fine Arts

Kent Minturn specializes in European and American Modernism. Before his appointment at the IFA, he was Director of Columbia University's MA program in Modern Art, Critical and Curatorial Studies (MODA). Much of his research focuses on Jean Dubuffet, art brut, and modernism's reception of *l'art des fous*. He is also interested in the history of cinema and photography, and theories of the historical avant-garde. He is preparing *Contre-Histoire: The Art and Writings of Jean Dubuffet* for Penn State University Press' Refiguring Modernism book series and editing an OCTOBER Files volume on Jean Dubuffet (MIT Press, forthcoming 2016). Recently, Minturn was awarded The Morgan-Menil Fellowship from the Drawing Institute at the Morgan Library & Museum. Last year he participated in MoMA's Museum Research Consortium and the IFA Conservation Center's "Structures of Art" workshop. This summer he will be a Dedalus Foundation Visiting Scholar at the Archives of American Art, Washington, DC.

*Ancient Egyptian art history and archaeology; ancient Nubia art history and archaeology*

### Hsueh-man Shen

Assistant Professor of Fine Arts; Ehrenkranz Chair in World Art

*Funerary and religious practices in pre-modern China; word and image in the visual culture of East Asia; art and material culture along the ancient Silk Road*

### Robert Slifkin

Associate Professor of Fine Arts  
*Contemporary art; history of photography; nineteenth- and twentieth-century American art*

### Priscilla P. Soucek

John Langeloth Loeb Professor in the History of Art

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

### Roland R. R. Smith

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

*Art and visual cultures of the ancient Mediterranean world; historical interpretation of ancient representation and its relationship with social and political culture; archaeology of Greek cities of Eastern Roman Empire*

### Edward J. Sullivan

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

### Thelma K. Thomas

Associate Professor of Fine Arts  
*Late Antique, Byzantine, and Eastern Christian art and architecture*





### **Marvin Trachtenberg**

Edith Kitzmiller Professor of the History of Fine Arts

*Romanesque, Gothic, and Renaissance architecture and urbanism; problems of temporality in architecture and historiography; problematics of architectural authorship; the origins of perspective*

### **Kathleen Weil-Garris Brandt**

Professor of Fine Arts, Institute of Fine Arts and College of Arts and Science

*Italian Renaissance art and culture*

## **Conservation Center Faculty**

### **Norbert S. Baer**

Hagop Kevorkian Professor of Conservation, Conservation Center

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

### **Margaret Holben Ellis**

Eugene Thaw Professor of Paper Conservation; Director, Thaw Conservation Center, The Morgan Library & Museum (part-time); 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*

### **Michele D. Marincola**

Sherman Fairchild Distinguished Professor of Conservation; Conservator, The Cloisters, The Metropolitan Museum of Art (part-time); Conservation Consultant, Villa La Pietra

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

## **Emeritus Faculty**

### **Jonathan J. G. Alexander**

Sherman Fairchild Professor Emeritus of Fine Arts

*Medieval European art, especially manuscript illumination*

### **Egbert Haverkamp-Begemann**

John Langeloth Loeb Professor Emeritus in the History of Art; Adjunct Professor of Fine Arts; Coordinating Scholar, Robert Lehman Collection Scholarly Catalogue

*Dutch and Flemish art history of prints and drawings*

### **Thomas F. Mathews**

John Langeloth Loeb Professor Emeritus in the History of Art  
*Early Christian and Byzantine art and architecture*

### **James R. McCredie**

Sherman Fairchild Professor Emeritus of Fine Arts; Director, Excavations in Samothrace  
*Greek archaeology and architecture*

### **Linda Nochlin**

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

## **Associate Faculty**

### **Dipti Khara**

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

### **Meredith Martin**

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

### **Michele Matteini**

Assistant Professor of Art History, 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.*

## **Affiliated Faculty in the History of Art and Archaeology**

### **Carrie Rebora Barratt**

Associate Director for Collections and Administration, The Metropolitan Museum of Art; Member, Joint Committee on Curatorial Studies





# Faculty and Fields of Study

## Andrea Bayer

Curator, European Paintings, The Metropolitan Museum of Art; Member, Joint Committee on Curatorial Studies

## Brigitte Miriam Bedos-Rezak

Professor, Department of History, New York University

## Barbara Boehm

Curator of Medieval Art and The Cloisters, The Metropolitan Museum of Art; Coordinating Curator, Curatorial Studies Program; Member, Joint Committee on Curatorial Studies

## Thomas P. Campbell

Director, The Metropolitan Museum of Art; Co-Chair, Joint Committee on Curatorial Studies; Member, Joint Committee on Curatorial Studies

## S. Hollis Clayson

Kirk Varnedoe Visiting Professor of Modern Art (Fall 2015); Professor of Art History and Bergen Evans Professor in the Humanities, Northwestern University

## Jim Coddington

2015-2016 IFA Honorary Fellow; Chief Conservator, Museum of Modern Art

## Malcolm Daniel

Senior Curator, Department of Photographs, The Metropolitan Museum of Art; Member, Joint Committee on Curatorial Studies

## Reindert Falkenburg

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

## New Associate Faculty

*Associate Faculty members teach three undergraduate courses per year in NYU's Department of Art History and one graduate course at the IFA.*

## Michele Matteini



Michele Matteini comes to NYU after four years at Reed College, where he was Assistant Professor of Chinese Art and Humanities. His research interests are on late Imperial Chinese painting, with a special focus on the late eighteenth and early nineteenth century. He is completing a book manuscript on the exchange between painting and antiquarian studies in the late eighteenth century, and working a new project on the artistic life of Beijing outside the imperial court.

## Peggy Fogelman

Frederick P. and Sandra P. Rose Chairman of Education, The Metropolitan Museum of Art; Member, Joint Committee on Curatorial Studies

## Michael Gallagher

Sherman Fairchild Conservator in Charge, Paintings Conservation, The Metropolitan Museum of Art; Member, Joint Committee on Curatorial Studies

## William Hood

Visiting Professor, Institute of Fine Arts; Mildred C. Jay Professor Emeritus, Oberlin College

## Denise Leidy

Curator, Department of Asian Art, The Metropolitan Museum of Art; Member, Joint Committee on Curatorial Studies

## Eve Meltzer

Associate Professor of Visual Studies, NYU

## Rebecca Rabinow

Curator, Department of Modern and Contemporary Art, The Metropolitan Museum of Art; Member, Joint Committee on Curatorial Studies

## Louise Rice

Associate Professor of Art History, NYU

## Robert Storr

Dean, School of Art, Yale University

## Adrian Sudhalter

Visiting Professor, Institute of Fine Arts

## Luke Syson

Iris and B. Gerald Cantor Curator in Charge, Department of European Sculpture and Decorative Arts, The Metropolitan Museum of Art; Member, Joint Committee on Curatorial Studies

## Ann Temkin

Visiting Professor, Institute of Fine Arts; Marie-Josée and Henry Kravis Chief Curator of Painting and Sculpture, Museum of Modern Art



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**Lillian Tseng**

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

**Jeffrey Weiss**

Senior Curator, Guggenheim Museum, New York

**Linda Wolk-Simon**

Visiting Professor, Institute of Fine Arts; Director and Chief Curator, Bellarmine Museum, Fairfield University

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

**Drew Anderson**

Conservator, The Metropolitan Museum of Art

**Sarah Barack**

Objects Conservator

**John Childs**

Head of Conservation Services, National September 11 Memorial & Museum

**Jean Dommermuth**

Paintings Conservator; Conservation Consultant, Villa La Pietra

**Maria Fredericks**

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

**Christine Frohnert**

Conservator of Contemporary Art, Modern Materials and Media

**Christine Giuntini**

Conservator, Department of the Arts of Africa, Oceania, and the Americas, Metropolitan Museum of Art

**Alexis Hagadorn**

Head of Conservation, Columbia University Libraries, Columbia University

**Nora Kennedy**

Sherman Fairchild Conservator of Photographs, The Metropolitan Museum of Art

**Marco Leona**

Head Scientist, The Metropolitan Museum of Art

**Dianne Dwyer Modestini**

Paintings Conservator, Kress Program in Painting Conservation; Research Scholar, Conservation Center

**Nica Gutman Rieppi**

Paintings Conservator

**Katherine Sanderson**

Assistant Photograph Conservator, The Metropolitan Museum of Art

**Suzanne Siano**

Paintings Conservator

**Karen Stamm**

Conservator, The Metropolitan Museum of Art

**Steven Weintraub**

Conservator

**Judith Praska**

## **Distinguished Visiting Professor in Conservation and Technical Studies**

**Cathleen Baker (Fall 2015)**

Conservation Librarian and Exhibit Conservator, University of Michigan Library

**Salvador Muñoz Viñas**

(Spring 2015)

Professor, Universidad Politécnica de Valencia, Spain

## **Additional Conservation Consultants Villa la Pietra**

**Pam Hatchfield**

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

**Jack Soutanian, Jr.**

Conservator, The Metropolitan Museum of Art

**Deborah Trupin**

Textile Conservator, NY State Bureau of Historic Sites

## **Institute of Fine Arts Honorary Fellows**

2015 Jim Coddington, Chief Conservator, Museum of Modern Art

2014 Leonard Barkan, Class of 1943 University Professor, Princeton University

2013 Irene J. Winter, William Dorr Board Professor of Fine Arts Emerita, Harvard University

2012 Ann Temkin, Marie-Josée and Henry Kravis Chief Curator of Painting and Sculpture, Museum of Modern Art

2011 Carol Mancusi-Ungaro, Associate Director for Conservation and Research, Whitney Museum of American Art



# Faculty and Fields of Study

## George Wheeler

Director of Conservation Research, Graduate School of Architecture, Planning and Preservation, Columbia University; Research Scientist, The Metropolitan Museum of Art

## Institute of Fine Arts Research Associates

### Matthew Adams

Senior Research Scholar; Associate Director, Yale University-University of Pennsylvania-Institute of Fine Arts, NYU Excavations at Abydos

## Yaelle S. Amir

Research Scholar; Andrew W. Mellon Research Activities Coordinator

## Margarita Berg

Samuel H. Kress Fellow in Paintings Conservation

## Brian Castriota

Supervising Conservator, Excavations at Aphrodisias

## Noémie Etienne

Andrew W. Mellon Foundation Postdoctoral Fellow, 2013-2015

## Andrew Finegold

Andrew W. Mellon Foundation Postdoctoral Fellow, 2015-2016

## Jack A. Josephson

Research Associate in Egyptian Art

## Stephen Koob

Consulting Conservator, Excavations in Samothrace

## Christine Lilyquist

Research Associate, Excavations in Mendes, Egypt; Wallace Curator of Egyptology Emerita, The Metropolitan Museum of Art

## Anna Serotta

Consulting Conservator, Selinunte Excavations

## Alexander Sokolicek

Field Director, NYU Excavations at Aphrodisias

## Honors & Awards

### Jean-Louis Cohen

2014 Elected to the Académie d'architecture, Paris.

2014 Special mention of the Jury, 14th Venice Architecture Biennale.

2014 Fellow of the John Simon Guggenheim Memorial Foundation.

2014 Elected to a three-year visiting professorship at the Collège de France, Paris, 2014-2016.

### Thomas Crow

2017 Paul Mellon Lecturer designate, National Gallery, London, and Center for British Art, New Haven.

2015 Terra Professor designate, Terra Foundation, Giverny, Summer 2015.

2015 A.W. Mellon Lecturer in the Fine Arts, National Gallery of Art.

2014 J.S. Guggenheim Foundation Fellow, 2014-2015.

2014 Michael Holly Fellow, Clark Art Institute, Fall 2014.

### Finbarr Barry Flood

2016 American Council for Learned Societies Collaborative Research Fellowship, with Prof. Beate Fricke, UC Berkeley.

### Michele Marincola

2015 Samuel H. Kress Publication Fellowship, 2015-2016, for Michele D. Marincola and Lucretia Kargère, *The Conservation of Medieval Polychrome Wood Sculpture* (forthcoming, Getty Publications).

### Mia Mochizuki

2014 Visiting Research Scholar Fellowship, International Research Center for Japanese Studies (Nichibunken), Fall 2014.

### Philippe de Montebello

2014 Elected to the Académie des Beaux Arts, Paris.

2014 Hamilton Fish award from Desmond Fish Library, Garrison NY.



Thomas Crow delivering the keynote lecture for *The Koons Effect*, organized in conjunction with the Whitney Museum of American Art. Photo Credit: FilipWolak



## Kirk Varnedoe Visiting Professorship

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*The Kirk Varnedoe Visiting Professorship brings a distinguished scholar to the Institute to teach a course and give a series of public lectures. 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. Past holders of this position include Briony Fer (2014), Thierry de Duve (2013), Okwui Enwezor (2012), Wu Hung (2011), David Joselit (2010), Alexander Potts (2009), Molly Nesbit (2008), and Jeffrey Weiss (2007).*

### 2015 Varnedoe Visiting Professor

**S. Hollis Clayson**

**Professor of Art History and Bergen Evans Professor in the Humanities Northwestern University**

S. Hollis Clayson is a historian of modern art who specializes in nineteenth-century Europe, especially France, and transatlantic exchanges between France and the United States. She is currently Professor of Art History and Bergen Evans Professor in the Humanities at Northwestern University. Her books include *Painted Love: Prostitution in French Art of the Impressionist Era*, *Understanding Paintings: Themes in Art Explored and Explained*, and *Paris in Despair: Art and Everyday Life Under Siege (1870-71)*. In 2013, she curated the exhibition **ELECTRIC PARIS** at the Clark Art Institute. Her related book studies the visual cultures of the City of Light in the era of Thomas Edison.

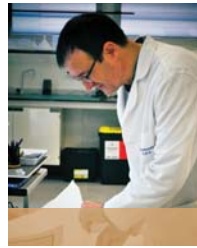


## SPECIAL APPOINTMENTS

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

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*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 Professor in Conservation is named in honor of the donor's grandmother and will run through Spring 2016. This position is awarded to prominent conservators or scientists who can bring to the IFA and our conservation program new areas for research and teaching. The Praska Professors are invited for a semester to the IFA to teach in their area of specialty, particularly in courses designed for both conservation and art history students. The Professors also give a public lecture on their research during their semester at the IFA.*



In Spring 2015, we welcomed **Salvador Muñoz Viñas** from Valencia, Spain. He is a Professor in the Polytechnic University of Valencia (UPV), Head of the paper conservation section of the UPV Conservation Research Institute, and Director of the Conservation Department of the UPV. His current work revolves around conservation theory and the technical aspects of paper conservation.

In Fall 2015, **Cathleen Baker**, Conservation Librarian and Exhibit Conservator at the University of Michigan Library, will join the Institute as our sixth Judith Praska Distinguished Visiting Professor in Conservation. Professor Baker is a skilled and knowledgeable paper and book conservator, paper historian, art historian, biographer, and artist, as well as the talented and perceptive proprietor, editor, and designer of The Legacy Press.



# Jim Coddington

## The Fifth IFA Honorary Fellow

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

For the academic year 2015-2016, we welcome Jim Coddington as our fifth IFA Honorary Fellow. Mr. Coddington is the Agnes Gund Chief Conservator at the Museum of Modern Art in New York City. IFA conservation student Megan Randall, currently completing her fourth-year internship at MoMA, recently interviewed Mr. Coddington:

**Q** Prior to coming to MoMA, I read the 2010 Wall Street Journal article on your weekly games of squash. I am curious if you think playing squash may or may not be informative in your career.

[Laughs] That's an interesting question. That article captures one of the great ironies for me about people doing things well and not getting recognition for it. I would wager more people in the world, as a result of that article, have read about my squash playing than the best squash players in the world...they're phenomenal athletes, but they don't have the sort of position that affords them this level of exposure.

It relates to what conservators do, too, in that we really don't seek recognition for our professional successes. It's an old trope but one that I subscribe to, that if nobody knows we have been there then we have done our job.

**Q** Is there a treatment or artist on which you have worked that stands out as particularly challenging or rewarding?

Circumstances and personal interests have directed my attention toward Jackson Pollock. It began with Kirk Varnedoe's 1998 retrospective, when Kirk said that many stories had been told about Jackson Pollock, but one that had not (at least to that point) was "How did he do this? How did he make these things?" Kirk was really dedicated to making those questions an essential part of the exhibition. That opened the door to Pollock for me, and in the 15+ years after that, a number of opportunities

have risen to keep my attention on Pollock, most recently the three major Pollock paintings Jennifer Hickey [MA, Advanced Certificate in Conservation,] and I worked on a few years back.

**Q** Talk about your current research at the museum.

For years I've been interested in documentation and imaging documentation. While at the Met, a fair amount of time was spent talking about differential changes in the colors in a painting over time. MoMA's collection is a young one and many things come here essentially unchanged. Rather than have a discussion years from now on "how much has it changed?" can we develop documentation procedures that will say "it has changed this much"? Then, future conservators can be talking about a narrower range of differences, and they will have better information to more responsibly restore that piece to something closer to what it originally was. Being able to document the color of something to a higher degree than what was previously possible has been something MoMA has worked on for a long time. To that end, we've worked with the Rochester Institute of Technology to help them develop the Sinar Color to Match camera, a six-channel color capture system.

**Q** Any predictions for the future in conservation?

Documentation is taking up a substantial amount of a conservator's time these days. Contemporary art, for example, raised the potential for far more documentation. Having the artist available increases the amount of documentation, and the complexity of what many artists are doing increases the need for more documentation. That complexity also leads to a much greater uncertainty concerning appropriate treatments. My motivation for a better color capture system was about contemporary art. It is in a state that if we could capture the color better, everyone in the future would be better off for it. The other thing driving this increased time devoted to documentation is technology. There is more technology that is readily available. We can





point and shoot more instruments at things now and we need to collect that information.

**Q** *What kind of focuses do you think are essential for preparation in the field?*

I think a real problem is that there are more and more demands on conservators, especially in museums. There is a lot of time spent telling people about what we do now. Go to any museum website and you'll see the increased amount of material that gets published, in their journals and elsewhere. Having to put our thoughts down in an orderly and comprehensible way is something that is more and more expected of us.

Similarly, I do feel like there is a real need, again of museum conservators, to have a really solid grounding in art history. This is a nice pitch to the IFA, but I really believe it. It is something that I would not have been nearly as strong about 10 years ago.

**Q** *What prompted that change?*

Our increased collaboration with art historians. They come to us to learn our language, but I do not see the opposite happening as much. I could be wrong in that, but I think that it should happen. It would be more productive in every way.

The final thing I see as an issue for training is what are we going to do about technology-based works of art. I think that for technology-based works of art, students are going to need some additional training, like an extra year of school, or take additional coursework in information sciences, video technology, and introductory stuff like that. I think art historians will be learning to code, and conservators will need to learn to code, too. I don't think that will be a surprising thought in five years.

For the full interview, please visit the IFA website.

## Andrew W. Mellon Foundation Postdoctoral Fellow

*During their time at the IFA, Mellon Postdoctoral Fellows are given the opportunity to pursue a research project while gaining teaching experience at a graduate level.*

### Andrew Finegold, 2015-2016 Mellon Postdoctoral Fellow

Andrew Finegold received his doctorate in Pre-Columbian art history from Columbia University in 2012, completing a dissertation on the visual rhetoric of narrativity in wall paintings depicting battle scenes from Epiclassic period Mesoamerica. He has since held teaching positions at Skidmore College and Wake Forest University and offered courses on Ancient American topics at Columbia University and Pratt Institute.

His current book project, which centers on a close analysis of a single Classic Maya dish, examines the creative potentials attributed to negative spaces by ancient Mesoamericans. As with dozens of other Maya

vessels, the so-called Resurrection Plate was pierced with a hole typically interpreted as "killing" it – releasing its spirit and ending its functionality following the death of its owner. However, the congruence of this perforation with the iconography painted on the dish suggests the drilling of the vessel was understood as being akin to several distinct, yet related ritual activities associated with creation, abundance, and life: the breaking of the living earth to release its agricultural bounty, the drilling of fire as an act of temporal renewal, and the piercing of human flesh in auto-sacrificial rites. As these ideas are examined in successive chapters, the discussion will be expanded to include a range of beliefs, practices, and material culture that together serve to demonstrate the consistent, widespread, and transmedial experience of voids as fecund nodes of generative potential in ancient Mesoamerica.



A photograph of two women in a museum or gallery setting. The woman on the left, wearing glasses and a dark jacket, is wearing white gloves and holding a transparent, colorful geometric structure. The woman on the right, with long brown hair, is looking down at the structure. The structure is made of transparent plastic or glass in various colors (red, green, blue, yellow) and is shaped like a complex geometric form, possibly a polyhedron. It is placed on a dark, reflective surface. The background shows a gallery with other people and artwork.

# What We Do

# Hannelore Roemich

*Hannelore Roemich is Chairman of the Conservation Center and Professor of Conservation Science. Professor Roemich's research includes non-destructive testing of artworks, the effects of the environment on artworks, and glass and enamel technology. She teaches courses on preventive conservation and conservation science. For the IFA Annual, she describes an ongoing collaboration between the IFA and the Egyptian Museum in Cairo.*



The Egyptian Museum in Cairo, Egypt, houses one of the world's most significant collections of Egyptian antiquities. Even after the new Grand Egyptian Museum opens and receives select sections of the collection, the building at Tahrir Square will

remain one of the main attractions for tourists and scholars in Egypt. Currently, environmental conditions at the Egyptian Museum, high light levels for example, are not in line with international museum guidelines. Especially sensitive organic objects, like textiles and wood, are at greatest risk. Damage caused by light, such as the fading of dyes or embrittlement of papyrus, is cumulative and irreversible. Without immediate response to the current needs, a significant part of the collection will not be available for display in the future.

In the spring of 2014, the Conservation Center, with support from a grant through the American Research Center in Egypt (ARCE), provided a highly focused training program in preventive conservation for Eman H. Zidan, Conservator at the Egyptian Museum. This pilot program allowed Ms. Zidan to audit advanced training courses and to benefit from individual project-based instruction. The program concluded with an environmental condition assessment case study at the Egyptian Museum. In December 2014, Dr. Roemich traveled to Cairo to co-present with Ms. Zidan selected results from the pilot program to the staff and administration at the Egyptian Museum.

A comprehensive plan for the refurbishment of the Egyptian Museum is under development; however, none of the museum's conservators received the appropriate training in preventive conservation to be involved in the survey of environmental conditions and the implementation of preventive measures. Currently, there is no opportunity for training in preventive conservation in Egypt. Preventive conservation relies on communication amongst experts of different disciplines across the hierarchy of a museum. The goal is to have conservators, curators, technical staff, and higher management joining forces to face these challenges and improve the long-term preservation of the collection. The benefits of increased awareness about environmental risks and appropriate countermeasures are substantial for the preservation of the collection at the Egyptian Museum.



Current light conditions in the Egyptian Museum. Photo credit: Eman Zidan



# The Arts of China: Jonathan Hay, Hsueh-man Shen, Michele Matteini

*With three China specialists on the faculty, the Institute is a leading center for the study of the art and archaeology of China, particularly for the period from the fourth century to the present. Chinese art and archaeology is a major strength of the University. Complementing the IFA's faculty, two specialists of earlier periods of Chinese archaeology, Lillian Tseng and Rod Campbell, are on the faculty of the Institute for the Study of the Ancient World, and are also affiliated faculty of the IFA.*

## Jonathan Hay



Jonathan Hay teaching his lecture course *How to Look at Chinese Paintings*. Photo credit: Marvin Trachtenberg.

Although known for my work on Early Modern painting and decorative arts, during the last few years I have concentrated on a much earlier period, the tenth century. I will soon complete a short book on the polymath, Guo Zhongshu (928-977). Guo was a paleographer, calligrapher, and painter who also participated in major architectural projects. Guo attracted my attention because a more detailed account of his life and achievements can be written for him than for any Chinese artist before the year 1000. This study is a spin-off from a larger book project, provisionally entitled *Murderous Times: Chinese Painting, 886-976*. Recent archeological discoveries and my own archival research are making it possible to write a preliminary history of this crucial but little understood period. The book will reconfigure our understanding of the origins of Song painting. Since this is a long-term project, some parts of the research are appearing as articles. I have

not abandoned the Early Modern period, however. For the last several years I have been part of an interdisciplinary team of seven scholars writing a collectively authored study of a transformative sixteenth-century figure, Xu Wei (1521-1593). Xu was not only a major painter, but also a calligrapher, dramatist, and poet of the highest importance. Alongside these historical research projects, I continue to publish theoretical essays whose purpose is to contribute to a new epistemological framework for art historical interpretation in general. A study of the city of Beijing ca. 1450 (in press) proposes an ecological approach to the study of urban form. An essay on the concept of ornament (in press) takes issue with the prevailing assumption that ornament has a phenomenological reality. A recently published essay on copying argues that the practice of Chinese painting entails cyborg technologies of different kinds. A forthcoming essay reconceptualizes the image in quantum terms as an entanglement of instantly seized impact image and immersive imagescape. All my articles and essays are posted on my faculty page for downloading as they appear.

## Hsueh-man Shen



Currently I am completing a book titled *Authentic Replicas*, which explores the idea and practice of reproduction in the making of Buddhist art and material culture during the middle periods. Drawing upon various examples ranging from manuscripts, woodcut prints, reliquaries, votive plaques, to wall paintings and sculptures, I reconsider the relevance of such art historical concepts as originality and authenticity within the Chinese context.



I am also involved in the planning of *Cave Temples of Dunhuang: Buddhist Art on China's Silk Road*, an exhibition to open at the Getty Research Institute in May 2016. As the first major art historical and conservation-related exhibition of Dunhuang in the U.S., the project features the long-term collaborative work of the Getty Conservation Institute and Dunhuang Academy, while also presents the history and significance of Dunhuang in relation to spirituality and artistic practices.

A separate line of my current research concerns the issue of translation. In this book-length project, I examine how text and image inform each other during the process of translation between verbal and visual languages, to foreground the complexity of its subsequent conceptual blending.

**Michele Matteini**



My research investigates the interconnections between scholarship and pictorial imagination in the late eighteenth century. My focus is on the exchange between the artist Luo Ping and his patrons in Beijing, but I am more broadly interested in the ways artistic practices transformed an abstract idea of the past into a tangible object that could be experienced. The eighteenth century was a moment of profound critical revision of the past that was prompted by the rediscovery of ancient artifacts. Artists, drawn to pictorial traditions that were at the margins of canonical practices, put the history of painting under scrutiny, rejecting, for example, the authority of the brush or the monochrome of the so-called

"literati" tradition, in favor of new modes of visual immediacy. But what happens when the past that they sought to revive did not correspond to that canonized by many generations before them? At NYU, I hold a dual appointment at the Department of Art History and the Institute of Fine Arts. I am developing new lecture courses on different aspects of East Asian art and material culture as well as upper-division seminars on eighteenth-century court art, figure painting, and nineteenth-century antiquarianism. Next year, I will begin to teach graduate students, with whom I plan to explore more facets of my current and future

### **The China Project Workshop**

The CPW, now in its fourth year, is a forum for the presentation and discussion of projects in progress. The workshop meets eight times a year, September to December and February to May, and is open to the public. The workshop is very well attended, having immediately established itself as a place where the many specialists of Chinese art and archaeology in New York can meet each other. Presentations are by invitation in order to ensure a balance of topics and expertise. The format is an unusual one. A 1,000-word explanation of the project to be presented is circulated in advance to the mailing list. On the day, the presenter has a maximum of 30 minutes to present the project; this is followed by up to 90 minutes of moderated discussion. In 2014-2015 we have so far had presentations from the Director of the International Dunhuang Project, Susan Whitfield of the British Library, on her current book project; the Assistant Curator of Asian Art at the Brooklyn Museum, Susan Benningson, on the reinstallation of the galleries; Tao Wang, Senior Vice President at Sotheby's, on the collecting history of an ancient Chinese bronze; Freda Muck, independent scholar, on an article in progress on the interpretation of an eleventh-century painting; and the Curator of Chinese and Central Asian Collections at the British Museum, Clarissa von Spee, on her research into Chinese painting multiples. The upcoming presentations include François Louis, Associate Professor, Bard Graduate Center in the Decorative Arts, on his upcoming exhibition centered on a





# The Arts of China: Jonathan Hay, Hsueh-man Shen, Michele Matteini

tenth-century illustrated text; and Yunru Chen, Curator of Chinese Paintings at the National Palace Museum, Taipei, on the legacy of Song Emperor Huizong in East Asian art.

On October 24, 2014, the CPW sponsored its first one-day graduate student workshop on the theme "Painting under the Five Dynasties, Liao, and Northern Song Dynasties." Seven students from the IFA, the Institute for the

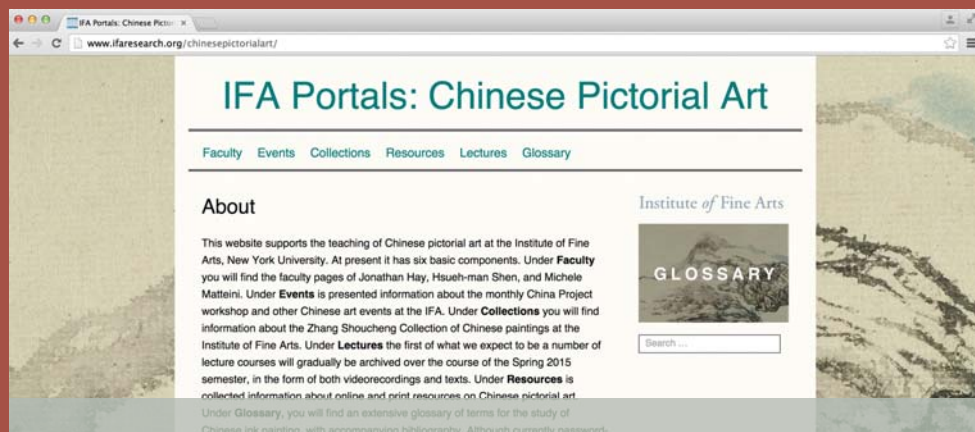
Study of the Ancient World, and NYU, and also Jonathan Hay, delivered papers, with responses from Hsueh-man Shen, François Louis (Bard Graduate Center), and Olga Panova (Visiting Scholar at the IFA, Russian University for the Humanities). The workshop, which was open to the public, was also livestreamed, with more than a hundred people following the workshop in Europe, North America, and East Asia.



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Institute of Fine Arts Annual 2014 - 2015

## IFA Portals



IFA Portals is a new system of thematically specific, content-rich websites that provide a range of useful resources for a specific area. The Historiography portal is devoted to historiography as a subgenre of art historical writing. The core of the portal is a book-length text by Jonathan Hay, "Historical Writing on Art: A Cross-Cultural History." This text is hyperlinked to biographies of writers and excerpts from texts. Among the other features of the portal are extensive reference resources and historiographic writings by IFA faculty past and present, and alumni. A second portal is devoted to Chinese Pictorial Art. One of its features will be entire lecture courses, made available both as lecture texts and videotaped lectures. The initial lecture course by Jonathan Hay, "How to Look at Chinese Paintings," is a macrohistory of Chinese painting from

the fifth to the twentieth century. Another feature of the portal will be a series of glossaries. The first of these glossaries, "Epistemologies of Ink Painting," includes 270 art historical terms, each of which is given a definition of one or two paragraphs or more followed by relevant bibliography, and illustrated through hyperlinks. The glossary is densely cross-referenced with hyperlinks. A third portal, Generating Histories, is devoted to the Institute itself as an institution. Within an architecture carefully designed for ease of use, it makes available a vast trove of materials relating to the ongoing history of the Institute. The first three portals will become available to the IFA community in Fall 2015, and to the public at large in Spring 2016. New portals will be added gradually.

# Kress Paintings Research Initiatives



Margarita Berg leads a discussion during the Conservation Center's Fall 2014 Open House

The dispersed Samuel H. Kress Collection, held in more than 90 institutions in 33 states, encompasses over 1000 Italian paintings, including approximately 500 examples of early Italian works on panel. Twenty-five years ago, the Kress Program in Paintings Conservation was established in order to train students in the conservation and restoration of Old Master paintings. As with the field, the initial treatment-oriented approach has been augmented by greater emphasis on research and technical analysis.

The Conservation Center's redesigned Kress Paintings Research website is dedicated to the study, technical examination, and scientific analysis of paintings in the Kress Collection. It will make this valuable information available to other collections with similar works of art. A new publication by Kristin Robinson, a 2012 graduate of the Conservation Center and presently Conservator at Cranmer Art Group, discusses the technical examination of a gold ground *Crucifixion* by Lorenzo di Bicci, bringing into focus several aspects of workshop practice in Florence during the late *trecento* and early *quattrocento*.

The many early Italian paintings in the Collection with gold grounds or other forms of gold embellishment prompted the title of our new blog, "Our Gilt-y Obsessions." This initiative is intended to highlight interesting aspects of ongoing treatments and research conducted at the Conservation Center. In our first blog post, "Punchwork with Personality," third-year student Annika Finne discusses the elaborate gilded decorations in a panel painting by the Sienese master Sano di Pietro.

These expanded online features have been developed by Rita Berg, the newly appointed Kress Fellow in Paintings Conservation, and former student of Dianne Modestini, founder and head of the Kress paintings program. In the next year, we anticipate adding a number of new publications on ongoing research and recently treated paintings from diverse Kress regional museums and study collections.

# Work-In-Progress Series



Thelma Thomas gives a presentation in the *Works in Progress* seminar

The Work-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 Work-In-Progress talks augment the rich intellectual exchange between students and faculty, and among colleagues, of the Institute of Fine Arts. In the 2014-2015 academic year, participants included Professors Nagel, Shen, and Thomas, post-doctoral fellow Noémie Etienne, and doctoral candidates Ami Brett, Marya Fisher, Kate Holohan, Rachel Kaplan, Brett Lazer, Patrick C. Salland, and Katie Wright. These presentations covered topics from graphic arts culture in Los Angeles in the 1960s to representations of flora and fauna in royal palace paintings in New Kingdom Egypt; from anthropological dioramas on the East Coast around 1900 to Spanish Habsburg collecting of Latin American art and artifacts.

## 2014-2015 Academic Year Presenters

### Fall

Katie Wright  
Noémie Etienne  
Alexander Nagel  
Rachel Kaplan  
Patrick C. Salland

### Spring

Kate Holohan  
Ami Brett  
Marya Fisher  
Brett Lazer  
Thelma Thomas  
Hsueh-Man Shen

# Exhibitions and Selected Publications

## Jonathan Brown

*In the Shadow of Velázquez. A Life in Art History.* (New Haven: Yale University Press, 2014)

Co-editor, with Luisa Elena Alcalá: *Painting in Latin America 1550-1820: From Conquest to Independence.* (New Haven: Yale University Press, 2013)

## Jean-Louis Cohen

### Publications

"L'Architecture au XXe siècle en France: modernité et continuité," in *Modern Architectures in History.* (London: Reaktion Books, 2015)

Editor, with Ariella Masboungi: *New York, réguler pour innover: les années Bloomberg.* (Marseille: Parenthèses, 2014)

Editor, with Vanessa Grossman: *La modernité, promesse ou menace? France, 101 bâtiments 1914-2014.* (Paris: Dominique Carré, 2014)

Foreword to Jacques Barsac, *Charlotte Perriand: Complete Works, vol. 1. 1903-1940* (Paris: Norma, 2014), 6-12

"Milano-Mosca: le attese di Guido Canella," in Enrico Bordogna, Gentucca Canella, Elvio Manganaro, eds., *Guido Canella 1931-2009* (Milan: Franco Angeli, 2014), 420-428

"'Le Corbusier: Buildings in Europe and India': la photographie prise en gage," in Anouk Hellmann, Michel Richard, eds. *Le Corbusier. Aventures photographiques* (Paris: Éditions de la Villette, 2014), 140-153

"[American] Objects of [Soviet] Desire," in Iain Borden, Murray Fraser, Barbara Penner, eds. *Forty Ways to Think About Architecture. Architectural History and Theory Today* (Chichester: Wiley, 2014), 127-133

"Architekten als Kriegsexperten 1939-1945," in Winfried Nerdinger, ed., *Architektur und Verbrechen. Die Rolle von Architekten im Nationalsozialismus* (Göttingen: Wallstein Verlag, 2014), 65-92

"Modernité et internationalisation," in *R evue de l'Art* (n. 186, 2014): 37-43

"Le Corbusier's Modulor and the Debate on Proportion in France," in *Architectural Histories* 2(1):23 (2014), DOI:<http://dx.doi.org/10.5334/ah.by>

### Exhibitions

"Le Corbusier, An Atlas of Modern Landscapes," CaixaForum Barcelona, January-May 2014; CaixaForum Madrid, June-October 2014

French pavilion at the 2014 Venice Architecture Biennale, June-November 2014

"Architecture in Uniform, Designing and Building for the Second World War," Cité de l'architecture et du patrimoine, Paris, April-September 2014; MAXXI, Rome, December 2014-May 2015

"Une architecture de l'engagement: l'AUA (1960-1985)," Cité de l'architecture et du patrimoine, Paris, October 2015-February 2016

## Thomas Crow

*The Long March of Pop: Art, Design, and Music 1930-1995.* (New Haven: Yale University Press, 2015)

## Margaret Holben Ellis

*Readings in Conservation: Historical Perspectives in the Conservation of Works of Art on Paper.* (Los Angeles: J. Paul Getty Trust, 2014)

## Finbarr Barry Flood

"Bodies and Becoming: Mimesis, Mediation and the Ingestion of the Sacred in Christianity and Islam," in *Sensational Religion: Sensory Cultures in Material Practice*, ed. Sally M. Promey (New Haven: Yale University Press, 2014), 459-493

## Jonathan Hay

"The Reproductive Hand," in *Between East and West in Art*, ed. Shigetoshi Osano (Cracow: Artibus et Historiae, 2014), 319-333

"The Passage of the Other," in *Ornament: Between Global and Local*, eds. Gülrü Necipoğlu, Alina Payne (Princeton: Princeton University Press, 2015)

*Green Beijing: Ecologies of Movement in the New Capital, ca. 1450.* (London: British Museum, 2015)

## Günter H. Kopcke

"Carpathian Gold," in *Saluting Ellen N. Davis: Papers from a New York Aegean Bronze Age Memorial Symposium, Roosevelt House, Hunter College, City University of New York, September 13, 2014*, eds. Robert B. Koehl, Larissa Bonfante (in press)





# Exhibitions and Selected Publications

## Clemente Marconi

Editor, *The Oxford Handbook of Greek and Roman Art and Architecture*. (Oxford and New York: Oxford University Press, 2015)

"Introduction: Advocating a Hermeneutic Approach," in *The Oxford Handbook of Greek and Roman Art and Architecture*, ed. C. Marconi (Oxford and New York: Oxford University Press, 2015), 1-17

"Nuovi dati sui culti del settore meridionale del grande santuario urbano di Selinunte," in *κατὰ κορυφὴν φάος. Studi in onore di Graziella Fiorentini* (Pisa and Rome: Fabrizio Serra Editore, 2014), 263-271

"A New Analysis of Major Greek Sculptures in the Metropolitan Museum: Petrological and Stylistic," with L. Lazzarini, in *Metropolitan Museum Journal*, 49 (2014): 119-142

"The Mozia Charioteer: A Revision," in *Approaching the Ancient Artifact: Representation, Narrative, and Function*, eds. Amalia Avramidou, Denise Demetriou (Berlin and New York: Walter De Gruyter, 2014), 435-447

"Two New Aulos Fragments from Selinunte: Cult, Music and Spectacle in the Main Urban Sanctuary of a Greek Colony in the West," in *Musica, culti e riti nell'Occidente greco* (Studia Erudita 18), ed. A. Bellia (Pisa and Rome: Fabrizio Serra, 2014), 105-116

## Michele Marincola

Editor, with Johannes Taubert, *Polychrome Sculpture: Meaning, Form, Conservation*. (Los Angeles: Getty Publications, 2015)

## Robert Maxwell

With M. Gil, M. Späth, A. Vilain de Bruyne, L. Hablot, "Debat: Héraldique, Sigillographie, et Diplomatique, leurs contributions en l'histoire de l'art médiévale," in *Perspective: la revue de l'INHA* (2014)

"Accounting for Taste: American Collectors of Twelfth-Century French Sculpture," in *Journal of the History of Collections* (Oxford: Oxford University Press, 2015)

"Visual Argument and the Interpretation of Dreams in the Illuminated Chronicle of John of Worcester," in *The Medieval Chronicle*, vol. 8 (Leiden: Brill, 2014)

"Le portail roman en Aquitaine et ses implications funéraires," in *Cahiers de Saint-Michel de Cuxa*, 45 (2014)

## Mia Mochizuki

"The Luso-Baroque Republic of Things and the Contingency of Contact," in *Ellipsis. Journal of the American Portuguese Studies Association*, Vincent Barletta, ed., *The Lusophone Baroque* [Special issue] 12 (2014), 143-71

"The Diaspora of a Jesuit Press: Mimetic Imitation on the World Stage," in Feike Dietz, Adam Morton, Lien Roggen, Els Stronks and Marc van Vaec, eds., *Illustrated Religious Texts in the North of Europe, 1500-1800* (Farnham: Ashgate, 2014), 113-34

"Shock Value: The Jesuit Martyrs of Japan and the Ethics of Sight," in Sally M. Promey, ed., *Sensational Religion: Sensory Cultures in Material Practice* (New Haven: Yale University Press, 2014), 375-97



Recent publications by IFA faculty



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## Philippe de Montebello

With Marin Gayford, *Rendez-vous with Art*. (New York: Thames & Hudson, 2015)

## Alexander Nagel

"Stephen Andrews in Effect," in *Stephen Andrews*, catalogue of the exhibition (Toronto: Art Gallery of Ontario, 2015)

"Allegories of Art-Making in Leonardo da Vinci and Michelangelo," in *Die Oberfläche der Zeichen: Zur Hermeneutik visueller Strukturen in der frühen Neuzeit*, ed. Ulrike Tarnow (Paderborn: Wilhelm Fink, 2015)

"Incidents of Time-Travel in the Long Anthropocene," in *Allegory of the Cave Painting*, reader to accompany the exhibition at Extra City Kunsthall, Antwerp, eds. Mihnea Mircan, Vincent van Gerven Oei (Milan: Mousse Publishing, 2015)

"On Style: An Interview," in *Women in Clothes*, eds. Sheila Heti, Heidi Julavits, Leanne Shapton (New York: Penguin, 2014)

"Beyond the Relic Cult of Art," *Held Essays on Visual Art, Brooklyn Rail*, July 15, 2014

## David O'Connor

*The Old Kingdom Town at Buhen*. Egypt Exploration Society Memoir, 106 (London: Egypt Exploration Society, 2014)

## Hsueh-man Shen

"Copies without the Original: King Aśoka's 84,000 Stupas and Their Replications in China" in *Between East and West: Reproductions in Art, Proceedings of the 2013 CIHA Colloquium in Naruto, Japan, 15th-18th January 2013*, ed. Shigetoshi Osano with special collaboration of Milosz Wozny (Kraków: IRSA Publishing House, 2014), 227-236

"Familiar Differences: Chinese Polychromes in the Indian Ocean Trade during the Ninth Century" in *Beiträge zur Islamischen Archäologie*, vol. 4: *A Hundred Years of Excavations in Samarra*, eds. Julia Gonnella, Rania Abdelatif, Simone Struth (Wiesbaden: Dr. Ludwig Reichert Verlag, 2014), 107-122

## Robert Slifkin

"Painting/Withdrawing," in *Francis Alys Reel-Unreel* (Milan: Mandadori Electra, 2014), 89-118

## Edward Sullivan

From *San Juan to Paris and Back: Francisco Oller & Caribbean Art in the Era of Impressionism*. (New Haven: Yale University Press, 2014)

"Landscapes of Desire: The Land as Resource in the Caribbean," in exhibition catalog *From Tierra del Fuego to the Arctic: Landscape Painting in the Americas* (Art Gallery of Ontario, 2015)

"'La magie de l'authenticité': Deux décennies d'exposition et d'étude de l'art haïtien aux États-Unis et en Grande-Bretagne," *Gradhiva. Revue d'Anthropologie et d'Histoire des Arts*, 21 (2015), 207-221

"Artists Before the Lens: Painters and Photographers in Haiti," in exhibition catalog *Through the Lens: Haiti from Within and Without*, Ft. Lauderdale Museum of Art (2015)

## Thelma Thomas

"Late Antique Art," in *Oxford Bibliographies in Classics*, Dee Clayman, ed. (Oxford: Oxford University Press, 2014)

"Perspectives on the Wide World of Luxury: Late Antique Silk Finds from Syria and Egypt," for *Exchange along the Silk Roads between Rome and China in Antiquity: The Silk Trade*, B. Hildebrandt and M.-L. Nosch, eds., *Ancient Textiles Series* (Oxbow Press: forthcoming)

"Sacred Space in Late Antique and Coptic Egypt," in *Cambridge World History of Religious Architecture*, R. Etlin, Series, vol. 2, *Early Christian and Byzantine*, A. Yasin, ed. (New York: Cambridge University Press, 2015)

## Marvin Trachtenberg

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

## Katherine Welch

With M. Gensheimer, "The Achilles and Penthesilea Statue Group from the Tetrastyle Court of the Hadrianic Baths at Aphrodisias," in *Istanbuler Mitteilungen*, 63 (2014), 325-77

"The scaenae frons (theater façade) of Zoilos and the Stadium at Aphrodisias: Two Monuments of Augustan imperial victory," in *Istanbuler Mitteilungen* (forthcoming)



# Thomas Brown



Thomas Brown is a second year M.A. student focusing on seventeenth century French prints. His master's thesis, written under the guidance of Colin Eisler, is a study of Jacques Callot's large-scale prints commemorating the siege of La Rochelle.

I came to the IFA to study the art of the past, expecting that for the next two years my work would have nothing to do with the twenty-first century. Current events and the media's tendency to spin news were a hidden inspiration for a seminar paper on how prints made to praise Louis XIV were marketed in the French periodical, the *Mercure Gallant*. In 1628 or 1629 the Lorraine etcher Jacques Callot was hired by Louis XIII of France to make two sets of prints celebrating the successful siege of the Protestant-held city of La Rochelle.

While researching a paper on Callot's *Siege of Breda for the Foundations I: Practices of Art History* course, I noticed that his French sieges have been comparatively neglected, and when it was time to choose a master's thesis topic, I remembered Callot. The Institute of Fine Arts affiliation with the Metropolitan Museum allowed me access to the Metropolitan Museum's Print Room to look at his work, not

only the sieges, but prints from all stages of his career, as well depictions of other sieges by his contemporaries, such as Stefano Della Bella. The time spent with these artworks only deepened my interest and inspired me to travel to Washington to see more of Callot's work at the National Gallery of Art.

Callot excelled at portraying the minutiae of military life, and the marshy landscape in his *Siege of La Rochelle*, seen from above in a bird's-eye perspective, is alive with every imaginable activity, from the triumphal entry into the defeated city down to laundresses washing uniforms in the sea. Taken together, the works seem almost literary, forming something like a panoramic novel of life in a seventeenth-century army.

The work is essential for understanding Callot, the environment in which he worked, the artistic value of the prints, and the artist who would go on to create *The Miseries and Misfortunes of War*.

# Jennifer Casler Price

*Jennifer Casler Price earned her Master's degree from the Institute in 1986 and a Curatorial Studies certificate in 1990. Jennifer is the Curator for Asian and Non-Western Art at the Kimbell Art Museum in Fort Worth, Texas where she focuses on the collections of Asian, African and Pre-Columbian art. For the Annual, Jennifer discusses how her studies at the IFA prepared her for the challenges of curating a diverse range of areas for the past 21 years.*

When I was studying Chinese art history at the IFA I don't think I ever imagined that my curatorial career would encompass such a diverse range of fields. However, in the course of my studies, three critical experiences helped prepare me for what lay ahead.

The first was Professor Harry Bober's Connoisseurship seminar. For his class, Harry would bring a shopping bag filled with treasures from his personal collection – the students would have to describe them on the spot. Harry taught me how to use my eyes and how to speak concisely and articulately about art. Second, I was able to spend two years in Taipei, studying Chinese language and art. During this time I traveled through China, Nepal, Burma, Thailand, and Indonesia – absorbing the art and architecture of these diverse Asian cultures that I was not able to study formally. Third, my

internship in the Asian art department at the Metropolitan Museum that led to a full-time position as curatorial assistant to the senior curator of Chinese art. During my three years there, I had the opportunity to handle works of art on a regular basis and learn the nuts and bolts of mounting exhibitions.

I have been at the Kimbell since 1993, where I am responsible for the collections of Chinese, Japanese, Indian, Himalayan, Southeast Asian, African, and Precolumbian art. During my tenure, I have curated exhibitions of Chinese antiquities, Buddhist sculpture, Japanese ukiyo-e painting, Samurai armor, Tibetan Esoteric Buddhist painting, Egyptian faience, Mughal manuscripts, African and Oceanic sculpture, Maya and Wari art. In 2012, I had the honor of organizing and installing the Kimbell's 40th Anniversary exhibition in the iconic Louis Kahn building. Most recently, I installed my collections in the Kimbell's new Renzo Piano Pavilion. I have made acquisitions in all of the areas I curate – the latest is a pair of seventh-century Maya terracotta *Incensarios*. My work travels have taken me around the world – throughout Asia and across Europe. I love the challenges that being curator of half the globe brings, as I am constantly learning something new, and I love sharing that knowledge with our audiences at the Kimbell.



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# Amy Brost

*Amy Brost is a third-year conservation student specializing in photography and variable media art. She is the first student to complete a customized interdisciplinary curriculum in media art conservation. Her fourth-year internships will be in the media art conservation labs at the Museum of Modern Art and Solomon R. Guggenheim Museum, both in New York City.*

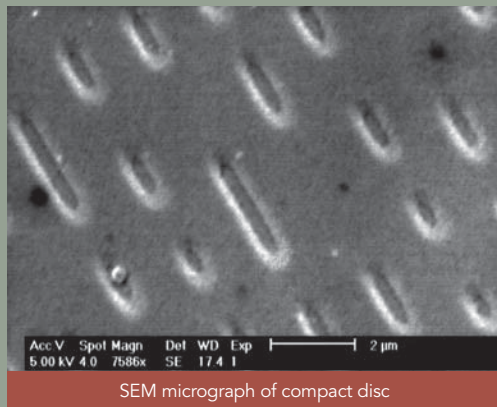


Photo by Harvey Wang, 2014

Media art conservation is an emerging specialization. The pioneers in the field were often mid-career in other specializations when they were thrust into this new world. To train for a career in media art conservation, the Conservation Center faculty worked with me to develop a customized curriculum rooted in conservation ethics and methodology to provide a firm conceptual foundation. This is critically important, given the diversity of artworks comprised of all manner of technologies, including analog and digital media, electronics, playback and display equipment. I have learned that the actions taken in the name of conservation are guided by a thorough understanding of the very identity of the artwork – the qualities or physical elements that can be changed or replaced as the work ages, and those that cannot. During the program, I have

had the opportunity to study not only modern and contemporary art history and traditional conservation treatment, but also digital preservation, born-digital archiving, and custodianship of complex media works.

My MA thesis is on the evolution of the notion of authenticity in variable media art. My talk for the Association of North American Graduate Programs in Conservation (ANAGPIC) student conference, April 2015, is titled "Digital Media in Art: Meaning, Materiality, Digital Forensics Workflows, and Conservation." I show how the identity of a media artwork is explored in order to guide conservation treatment and preservation planning, and how digital forensics workflows in born-digital archives are informing the way that museums approach artworks originally acquired on legacy data carriers. As micron-scale images of magnetic hard disk drives and discs show, the inscription of data on these carriers is as material as the writing on parchment or a cuneiform tablet. In addition to maintaining each data carrier as acquired, I am interested in how, and how much, its material nature ultimately matters to the authentic presentation of the artwork.



SEM micrograph of compact disc





## Suzanne Davis

*Suzanne Davis earned her Master's degree in 1997 and her Conservation Certificate in 1998 at the Institute of Fine Arts. Herein, Suzanne shares how her IFA experience translated into a successful career that involves conservation and archeology.*



As the Associate Curator and Head of Conservation for the University of Michigan's Kelsey Museum of Archaeology, I have a rare and (I think) enviable job. The Kelsey is a small, quirky, academic museum that also happens

to be a powerhouse in ancient archaeology. I'm responsible for the care of the museum's 110,000+ collection of archaeological artifacts, but I also have the privilege of working at several of the Kelsey's archaeological excavations: the Abydos Middle Cemetery, in Egypt; Tel Kedesh, in Israel; El Kurru, in the Republic of the Sudan; and Notion, in Turkey. For an archaeological conservator, it's truly the best of both worlds.

My work in the museum is driven by exhibitions, loans, teaching, and the research conducted by University of Michigan faculty and students. In the field, conservation activities vary from site to site. Recent conservation research at Abydos has focused on solving problems with preservation of archaeological wood, and this research has involved two other IFA alumnae – Pamela Hatchfield and Rae Beaubien. Work at El Kurru and Notion, on other hand, is primarily concerned with preservation of architectural remains. In both the museum and on-site, one of my favorite things is working with archaeologists and conservators who are just starting out. Not only am I inspired by their energy and enthusiasm, I learn a lot from them, too.

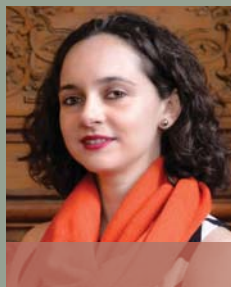
I also value the multi-disciplinary nature of archaeological conservation, and this is something for which the Institute of Fine Arts did a good job of preparing me. I had a great cohort of conservation students, but my closest friends in graduate school were pursuing doctoral degrees in art history. Those relationships have remained incredibly important as we've all continued in our chosen careers. Of course, it probably helps that we met on one of the IFA's archaeological excavations: Samothrace! For me, the IFA's Conservation Center offered important flexibility to structure my own education through both coursework and internships. I still think the Conservation Center excels at empowering students to craft their own career paths.



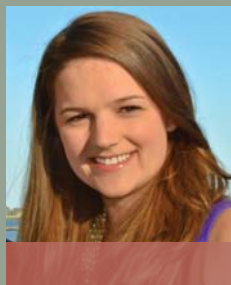
Abydos excavation, 2014. Photo credit: Greg Maka.

# Susanna Temkin and Katharine J. Wright

*Susanna Temkin is a PhD candidate specializing in modern art of the Americas. Her dissertation research focuses on the painter Marcelo Pogolotti, a member of Cuba's first generation of modern artists and a participant in the European avant-garde of the 1930s.*



*Katharine J. Wright is a seventh year doctoral student specializing in American modern and contemporary art. Her dissertation research focuses on the intersection between print advertising and fine art in the work of contemporary artists such as Lynda Benglis, Ed Ruscha, and Judy Chicago.*



As aspiring curators and doctoral candidates at the Institute, we have been honored to spearhead the 2014-2015 Great Hall Exhibition series. Building upon the success of the program's inaugural year, we worked to promote the series as an innovative platform for the study and display of contemporary art at the Institute. In the fall of 2014, seven manipulable sculptures by Marta Chilindron enlivened the lobby and vestibule of the James B. Duke House with their colorful and Constructivist-inspired geometries. In the spring, we pair two artworks encompassing the different media and conceptual practices of artist Felix Gonzalez-Torres.

One of the greatest challenges of this exhibition series is its presentation in the Institute's main point of circulation: the Great Hall. Yet, installing works in this ornate Beaux Arts atrium is also one its greatest opportunities, as it provides a uniquely historic backdrop in which to situate an artist's contemporary concerns, while simultaneously offering a setting that encourages a maximal level of visitor interaction.

In addition to the installation of these two exhibitions, a major goal of our curatorial work was to bridge the presentation of art with the academic aims of the Institute. Thus, we have fostered new research about the art on display through interactive digital publications. These catalogues will be available for download on the Great Hall Exhibition page of the Institute's website.

We have also worked to engage with students and professors at the Institute, as well as members of the broader academic community and general public, through extensive programming. This programming has included opening receptions, artist conversations (held in collaboration with the Latin American Forum), and workshops on conservation and installation practices. In the spring we are working with the Felix Gonzalez-Torres Foundation to provide stipends to scholars whose research opens up new dialogues about the artist and his time. These papers will then be published on the IFA website.

This year's exhibitions, receiving positive reviews from a number of press outlets, have allowed us to successfully promote the Institute's ongoing commitment to art historical innovation and excellence in a novel way.



Marta Chilindron's *Mobius* in the Fall 2014 Great Hall Exhibition



# Madeline Murphy Turner



*Madeline Murphy Turner is a second-year MA student specializing in modern and contemporary Latin American and Spanish art. For the IFA Annual, Madeline discusses the New York University Curatorial Collaborative and its first year of exhibitions.*

Last fall, the Institute of Fine Arts and the NYU Steinhardt School came together to inaugurate the New York University Curatorial Collaborative. An initiative to bring graduate curators and BFA artists together, the NYU Curatorial Collaborative has taken full form during Spring 2015 with two gallery spaces, six exhibitions, ten curators, and twenty artists. When I first discussed this project with the Steinhardt coordinators, Tammy Brown and Ian Cooper, we couldn't have possibly imagined the innovative and unique exhibitions that were ultimately produced.

A team of five IFA students curated our first exhibition, *Absence/Presence*, which ran for two weeks at the Rosenberg and Commons Galleries. For this exhibition, the curators had complete freedom to pick whichever artists and however many works they wanted. The five subsequent exhibitions were each curated by one IFA student and featured the work of two senior honors studio artists at 80WSE

Gallery. In conjunction with the exhibitions, the NYU Curatorial Collaborative has hosted two discussions. The first, held at the Barney Building, focused on *Absence/Presence* and included a panel of the artists involved. The second took place at the IFA and featured a discussion with the artists and curators of the senior honors exhibitions at 80WSE. In addition to the exhibitions, the greatest achievement of this project has been developing the relationship between the uptown and downtown departments, and the opportunity to discuss our shared passion.

Throughout this Spring semester, we have seen a merging of artistic and curatorial creativity in many forms: a melting ice block in front of Washington Square Park, marks left from a basketball bounced against a white gallery wall, dyed and cracked eggshells accompanied by a sound installation. This intense collaborative process is rare in the gallery and museum world. Nevertheless, it seems that through these exhibitions we have come to challenge the strict binary between artist and curator. We hope to develop this project next year with more exhibitions, artists, curators, and events, in addition to a possible collaboration with the MFA program.





# Alumni Dispatch

*The Institute of Fine Arts offers programming that fosters professional development and lasting connections among its alumni.*

## Mapping IFA Alumni



Amy Hamlin, Juliana Kreinik, Peter De Staebler, Karen Leader and Cristin Tierney at the 2015 Alumni Reunion.

Visit any visual arts institution in the world and chances are that Institute alumni are among its staff. This year we are pleased to bring you Mapping IFA Alumni, an interactive map on our website that allows users to see, with a click of the mouse, in which institutions IFA alumni are working across the globe. This online network will serve to connect IFA alumni with one another and with the Institute. If you are an IFA alum and would like to learn more about being included in the project, please email [ifa.alumni@nyu.edu](mailto:ifa.alumni@nyu.edu) with "Alumni Map" in the subject line.

## Professional Development

Positioning our students to translate their degrees into meaningful careers is a top priority at the Institute of Fine Arts. Our new Professional Development Series brings together alumni, trustees, and friends who are leaders in their fields to provide professional advice, guidance, and support to IFA students. The Series includes the annual Alumni Careers panel, featuring alumni working in traditional and nontraditional careers; Trustee-Student Roundtables, where IFA Trustees discuss their career paths and offer advice to students interested in their fields; Skills Workshops that are co-hosted by an alum who is established in a given field and an alum who has just entered the field; and IFA Mentors, a program which pairs students and recent alumni with established alumni for professional guidance.

*"As a former IFA student, I know what a great benefit it is to have professional guidance from Institute alumni. I volunteer in IFA Mentors as a way to give back and support those students following in my footsteps."*

- Lauren Berkley Saunders  
(MA '99 and IFA Trustee)



Samuel Sachs II, President of the Pollock-Krasner Foundation and Tia Chapman, Deputy Director of External Affairs at The Frick Collection.





WOLF: *Constructions in Wood and Mirror* by Jongil Ma, May 2014

### Great Hall Display Cases

Lisa A. Banner (PhD, '05)

Two summers ago I stopped in to catch up with Jenni Rodda, the Manager of Digital Media Services and the Image Archive. We discussed the evolution of the visual resources collection and its display. Historical photographs are delicate and rarely on view, due to light sensitivity. They require labels and context. Vitrines in the Great Hall were lined with faded red brocade, trimmed with gold rickrack. Dust marked where the photographs had previously lain. The cases lay fallow.

I had an idea to show contemporary art that responded to the confined space within the vitrines. With encouragement from Jenni and Amy Lucker, the IFA's Library Director, I brought in the work of William Smith, who showed a unique artist book and separate folios, assembled from an eighteenth-century astronomy book and elaborated with delicate paintings of landscapes, flowers and trees. I relined the cases in black felt, and exhibitions flowed with seasonal rhythm.

Motivation for the *Conceptual Spaces* exhibition series is simple: the cases stand in a liminal/transitional space, where people are in movement. They suggest the need to stop and reflect. Many artists work in intimate ways, suited to the quiet of vitrines in a library. Responding to

the containment and limitations of the space, they have brought wonderful creations to these cases. Thus the series was born. It has flourished with the blessing of Judy and Michael Steinhardt Director Patricia Rubin and those who pause on the landings between flights of stairs to engage with the presence of art in this space.

## Conceptual Spaces Exhibitions to Date

William Smith, "Flowers of the Sky"

Christopher Smith, "Alabaster and Albacore"

Timothy Hawkesworth, "Wishes: Horses"

Jongil Ma, "Wolf"

Eliana Pérez, "Hunted"

Dean Dempsey, "Glitter: Dreamsequence Film Stills"

Michael Kirk, "Norway"

Beatrice Pediconi, "Ephemeral Pigments"

TR Ericsson, "Lucifer's Kiss"

William Hempel, "Dirty Words: Love Letters"

Benjamin Cottam, "Collateral Damage"

# Digital Media Initiatives

*IFA's Digital Media Services department works closely with students and faculty on any research project that incorporates images. Supported projects now include data visualizations, archival access, presentations in a variety of media, web-based investigations, and image searches. The department also manages and develops the Institute's contributions to NYU's campus-wide image database, visible through the Artstor Digital Library. IFA's on-line resources now number more than 200,000 images and sound recordings.*

## Video

Since 2010, Digital Media Services has been video recording and archiving important presentations made at the Institute. Video recording allows interested people to see and hear lectures, even if they cannot attend an event in person. The recordings are helpful to students who might want to review or revisit a lecture important to their own work. The archive currently includes over 190 publicly accessible videos, arranged in 24 collections that parallel specific symposia or lecture groups. To date, IFA's video archive, maintained through Vimeo, has logged more than 35,000 views, and been linked to more than 250 other websites around the world.

Videos of importance or timeliness are noted in the "video spotlight" link on the IFA's website, which ties in with specific events at the Institute. A notable example is the "Oral Histories" interview with Jonathan Brown, who talks about his tenure as Director of the Institute during the 1970s.

In 2012, Digital Media Services initiated its livestreaming service. Another outreach tool, livestreaming occurs in real time, synchronously with the lecture being broadcast. Anyone in the world with an Internet connection can view important lectures and events as they are occurring at IFA, greatly expanding the capacity of our lecture hall. This service was especially effective during the symposium "The Koons Effect," held in conjunction with the Whitney Museum in September 2014, when every seat in the Duke House lecture hall was filled and 388 viewers from 17 countries made use of the livestream feed.

Viewers in more than 145 countries have "tuned in" to IFA lectures since 2012 — everywhere from Australia to Singapore. We are also now able to support on-line question-and-answer periods, in which remote viewers submit questions through our website for the day's speakers as the events are being held. This service was especially helpful during the "Workshop on Digital Tools" symposium, held as part of the Mellon Research Initiative. We were able to accommodate viewers and questioners from around the country during the symposium, increasing the Institute's ability to reach scholars beyond the doors of the Duke House and include their ideas in important discussions.



The Institute's first Instagram post. The James B. Duke House in 1910 and 2014.

## Social Media

The Institute uses a wide variety of social media outlets to alert people to upcoming events, to increase interest in the activities and work of resident faculty and students, and to maintain contact with graduates and friends beyond the Duke and Chan Houses. For direct links to IFA's social media outlets described here, scan the QR code on the next page.

- Blogs: Do you want to know what new research might be underway at the Institute? Visit [www.ifaresearch.org](http://www.ifaresearch.org) for the latest information.

- Facebook: Be the first to learn about events, live broadcasts, and activities at IFA, updated daily, illustrated with images of our scholars and their work. "Like" our page to include the Institute's news in your timeline.
- Instagram: Take a look at images made by students and other community members of life at IFA.
- LinkedIn: You can go to this online network for alumni as they progress through their careers — "the" place for professional connections and information. On LinkedIn, alumni can join a private group and share job postings and start discussions that are only visible to the IFA community.
- Tumblr: An online archive of images from our historic collections, updated twice each week, available for viewing and research.
- Twitter: Go to Twitter for the most succinct connection to IFA, its activities, people, and events, tapped out in real time by our staff. "Follow" us to learn more.
- Vimeo: Watch videos of important lectures and events, and oral histories collected by the Alumni Association.



The Institute's first Tumblr post. A hand colored lantern slide of the Arch of Constantine.



Scan this code for direct links to the Institute's social media accounts.

## IFA Research Labs

In response to the growing desire to experiment with technology as it applies to art historical research and pedagogy, the Digital Media Services department has developed a site for experimental projects. The Research Labs site now hosts a number of such projects, including data visualizations and collaborative research projects that engage scholars from within and across NYU, and from the wider scholarly community. Of special note is the "ArchaeoCore" project. ArchaeoCore brings together archaeologists, librarians, and visual resources professionals from IFA, the Universities of Virginia and Massachusetts/Boston, and Princeton; and technology specialists from Artstor. The prime objective of the project is to develop a relational metadata structure for archaeological records, and to allow both specialists and general interest researchers access to archaeological materials from disparate institutions through a single web page portal. The ArchaeoCore site is expected to go live sometime in late 2015.

## Thomas Crow at the National Gallery of Art

This spring, Professor Thomas Crow presented the Sixty-Fourth Annual A.W. Mellon Lectures in the Fine Arts at the National Gallery in Washington, D.C. The A.W. Mellon Lectures in the Fine Arts were inaugurated in 1949 in order to "to bring to the people of the United States the results of the best contemporary thought and scholarship bearing upon the subject of the Fine Arts." The lectures in Crow's series centered on "Restoration as Event and Idea: Art in Europe, 1814-1820." The topic shares a title with a seminar taught by Crow at the IFA in Spring 2013. The prestigious lectures had their own social media hashtag (#MellonLectures), and information about them spread by way of IFA's social media network. Audio and video of Crow's presentations are available on the National Gallery of Art's website [<http://www.nga.gov/content/ngaweb/audio-video.html>].



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# Mellon Research Initiative

In March 2010, the Institute of Fine Arts was awarded a grant from the Andrew W. Mellon Foundation to support a four-year project to examine the state of advanced research in the fields that are the primary components of the program at the IFA: art history, archaeology, and conservation. The aim of the project was to ask where these areas are going, what are the strengths in given areas of study, what do they require in terms of resources to pursue advanced research, how these resources are best managed, and how is learning best delivered in curriculum and training programs. The project acknowledged the Institute's leading role in these fields, but was also intended to review the IFA's current position, organization, and research activities and to suggest ways to enhance and to forward its leadership.

The Initiative was divided into four components:

1. Workshops and conferences designed to explore trends, themes, and topics in current research.
2. Advisory groups convened to study institutional aspects of research and to review the IFA's place in promoting present and future research.
3. Student affiliation through reading groups and research grants attached to the conferences.
4. Postdoctoral fellowships. For more information on the Fellows' research at the IFA, please see page 17.

The project culminated with the release of *Pathways to the Future*, a publication that details the Initiative's programming and the conclusions from its contributors' research.

## Workshops and Conferences

Three external coordinators were invited in 2011 to develop conferences exploring key issues in conservation, archaeology, and art history as separate and as interlocking disciplines and in relation to other fields: **Jim Coddington** (Chief Conservator, Museum of Modern Art); **Jaś Elsner** (Humfrey Payne Senior Research Fellow in Classical Archaeology and Art, Corpus Christi College, Oxford University, and Visiting Professor of Art History at the University of Chicago); and **David Wengrow** (Professor of Comparative Archaeology, Institute of Archaeology, University College London). Videos of the events are available on the IFA's Vimeo page.

## *From 'Surface' to 'Substrate': The Archaeology and Art History of Material Transfers* (November 2014)

Convened by **David Wengrow**, this conference brought together world-leading researchers in anthropology, art history, conservation, and archaeological science to discuss the impact of the material sciences on these disciplines.

**Field/Work: Object and Site** (February 2015)  
Organized in conjunction with the College Art Association's annual conference, the Institute convened three panels with the theme of Field/Work in order to explore topics arising from the work of the Mellon Research Initiative on key questions regarding future directions in graduate training, in teaching, and in research.

## *Surfaces (Fifteenth – Nineteenth Centuries)* (March 2015)

Organized by Mellon Postdoctoral Fellow **Noémie Etienne**, this symposium addressed the issue of surface in paintings, sculpture, architecture, and the decorative arts in Europe between the fifteenth and nineteenth centuries.



Noémie Etienne, 2013–2015 Mellon Postdoctoral Fellow and Aaron Wile, 2014–2016 Anne L. Poulet Curatorial Fellow at the Frick

## Student Affiliation Student Reading Group

In its fourth year, the Mellon reading group provided the opportunity for IFA students to discuss key texts related to the series and themes of the Mellon conferences. Organized by **Robert Slifkin** and the Mellon Postdoctoral Fellows, the group's aim was to provide a congenial forum for discussing conceptual and methodological issues across the fields of art history, archaeology, and conservation, and enable a deeper engagement with the Mellon events.





### Student Research Grants

As part of the Mellon Initiative, research grants were awarded to IFA students in conjunction with the event *From 'Surface' to 'Substrate': The Archaeology and Art History of Material Transfers*. More information about the students' research and videos of their presentations can be found on the Mellon Research Initiative's page on the IFA website.

### Pathways to the Future

The publication *Pathways to the Future* is a culmination of the Mellon Initiative. The report is intended to contribute to vital and ongoing conversations about our disciplines, about their professional and intellectual situation, about strengths, weaknesses, and strategies. It is available for download via the IFA website: <http://bit.ly/IFA-Mellon>. We hope that the publication *Pathways to the Future* generates discussion and stimulates further thoughts around the topics it raises regarding training and research in art history, archaeology and conservation.

### Mellon Surfaces (Fifteenth to Nineteenth Centuries) Student Presentation Abstracts

#### "Is this the stuff of painting?": The Question of Finish in the French Eighteenth Century

Daniella Berman and Kari Rayner

The construction of the surface and the question of finish were of utmost concern to French painters of the eighteenth century. Repeatedly discussed in various *conferences*, Academic artists were preoccupied with suppressing evidence of their brushstrokes, striving for what would later be called a "licked" surface. The theoretician Roger de Piles had championed the engagement of the imagination — of both artist and spectator — through the unfinished work of art. This paper explores the tensions of these two paradigms, focusing on the works of Jean-Honoré Fragonard and Hubert Robert. By investigating the competing conceptions of finishedness, this paper reveals how eighteenth-century French artists deployed unorthodox modes of handling for distinct purposes. Close study of techniques reveals how an unfinished aesthetic could imply theatricality, malleability, and instability.

#### "Distant Strokes": The Surface and the Painter in *Las Meninas*.

#### Francisco Chaparro and Matthew Hayes


Notwithstanding having been once defined as "the largest oil sketch ever painted," interpretations of Velázquez's *Las Meninas* have centered almost exclusively on its narrative and compositional aspects. This paper discusses the hermeneutic distortions engendered by the omission of surface in the literature on *Las Meninas*. Subsequently, an attempt is made to link the parameter of surface with the work's symbolic apparatus, by connecting Velázquez's self-presentation as a noble painter and courtier in the proximity of the king with the intellectual nature of painting as proclaimed through performative brushwork.

#### In Search of Depth: Deterioration and Consumption of Albumen Photographs

Laura Panadero and Juanita Solano

The invention of the albumen process was a revelation in the nineteenth century: it permitted for the first time a truly massive production of multiple images from a single negative. A myriad of variations of the process appeared very quickly: fermented and non-fermented albumen, single and double coatings, and matte variations. Why did this particular process encourage so many surface variations? How did the aging and deterioration of the albumen surface contribute to its reception and consumption? This paper intends to answer these questions from both a material and art historical perspective. We argue that by looking at the aesthetic qualities of albumen photography we can expand our understanding of the images and what they represent.



A person wearing a red jacket, a red beanie, and grey pants is kneeling in a sandy excavation site. They are using a small tool to work on a large, partially buried object that appears to be a piece of ancient pottery or a similar artifact. The background shows a steep, sandy slope with some scattered debris.

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Abydos excavation, 2014. Photo credit: Greg Maka.





# IFA Excavations

## Abydos, Egypt

In collaboration with Yale University and the University of Pennsylvania, the IFA is engaged in an ambitious long-term archaeological study of the history of the significant site of Abydos in southern Egypt. Abydos is known as the burial place of Egypt's first kings, and later became the primary cult place of the god Osiris, ruler of the Land of the Dead. The excavations aim to build a comprehensive understanding of the ancient activities at the site, how its operations and meaning evolved over time, and its relation to the broader context of Egyptian history and culture.



Abydos excavation, 2014. Photo credit: Greg Maka.

## Aphrodisias, Turkey

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

## Samothrace, Greece

Since 1938, the IFA has worked in the Sanctuary of the Great Gods, uncovering the home of its famous mystery cult with a series of great marble buildings, dedicated by Philip II and his successors, and seminal in the formation of Hellenistic architecture. At this stage, the project's emphasis is on study and preparation of publications, as well as conservation.



Samothrace excavation, 2014

## Selinunte, Sicily

Selinunte was famous throughout the Classical world for the richness of its farmland and monumental temples. It enjoyed a prosperous existence from the second half of the seventh century BCE through the middle of the third century BCE, and its sanctuaries, temples, fortifications, and houses are well preserved. In 2007, the IFA began its excavation on the Acropolis of Selinunte in western Sicily, focusing on the area of the main urban sanctuary of the ancient Greek colony. The excavations document the social history, as well as the architectural and visual culture of an ancient city in unusually fine detail. Fieldwork to date has already provided important evidence concerning the history of Selinunte prior to the arrival of the Greek colonists, as well as significant finds of pottery and sculpture originally dedicated as votive offerings in the sanctuary area.



Selinunte excavation, 2014

For additional information about these excavations view the *IFA Archaeology Journal*, a publication on the progress of research at the IFA's excavation sites: Abydos, Aphrodisias, Samothrace, and Selinunte. The *Journal* is available for download from the IFA's website.





Institute of Fine Arts  
THE KOONS EFFECT

*The Koons Effect*, a symposium organized in conjunction with the Whitney Museum of American Art to discuss the work of American artist Jeff Koons.

# Annual Lecture Series, Colloquia, and Consortia

## Archaeological Research at Aphrodisias

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

The Fall 2014 lecture was presented by **Roland R.R. Smith**, Director, Excavations at Aphrodisias; Lincoln Professor of Classical Art and Archaeology, University of Oxford; Research Professor, Institute of Fine Arts – NYU and **Alexander Sokolicek**, Field Director of Excavations at Aphrodisias, Institute of Fine Arts – NYU.

## Artists at the Institute

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

In 2014-2015 we welcomed artists **Simon Fujiwara**, **Sharon Hayes**, **Tehching Hsieh**, **Charles Simonds**.

## China Project Workshop

*Established in 2011, The China Project Workshop is a discussion forum for work in progress on topics in Chinese archaeology and art history.*

**Susan Beningson**, Assistant Curator of Asian Art, Brooklyn Museum: *Bridging Past and Future: The New Chinese Art Galleries at the Brooklyn Museum*

**Yunru Chen**, Curator of Chinese Paintings, National Palace Museum, Taipei: *The Legacy of Song Huizong in East Asian Art*

**François Louis**, Associate Professor, The Bard Graduate Center: *Picturing Antiquity in China's Middle Period: Nie Chongyi's Illustrations to the Rites Classics*

**Freda Murck**, Independent Scholar: *Is Cui Bo's Magpie and Hare of 1061 an Allegory?*

**Clarissa von Spee**, Curator, China, British Museum: *Multiples in Chinese Painting*

**Tao Wang**, Senior Vice President, Department Head, Chinese Works of Art, Sotheby's: *Collecting Antiques, Collecting Friends: The Collectors of the Owl-Headed Hu*

**Susan Whitfield**, Director of the International Dunhuang Project, British Library: *The Silk Road Contextualised: Stupas, Silk and Slaves*

China Project Workshop Symposium: *Painting under the Five Dynasties, Liao, and Northern Song Dynasties*

## Walter W.S. Cook Annual Lecture

*The Walter W.S. Cook Lecture is organized by the IFA Alumni Association in honor of Professor Cook, Founding Director of the IFA and historian of Medieval Spanish Art.*

**Ian Wardropper**, Director, The Frick Collection: *The Notorious Guises: Portraits on a French Renaissance Enamel Plaque in The Frick Collection*

## Director's Extracurricular Seminar

*The Director's Extracurricular Seminar invites distinguished scholars to share and discuss their current research with the IFA community and graduate students. The Fall 2014 event featured a conversation with **Sheena Wagstaff**, Chairman of the Department of Modern and Contemporary Art, The Metropolitan Museum of Art.*

## Richard Ettinghausen Memorial Lecture

*This annual lecture was established by Elizabeth Ettinghausen in memory of her late husband Richard Ettinghausen, IFA professor of Islamic Art. The lecture information for Fall 2015 will be announced in late summer.*

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

*This visiting professorship, established by an anonymous donor and named in honor of the donor's grandmother, welcomes a prominent conservator or scientist each semester to the IFA who is advancing new areas for research and teaching in art conservation. The professorship will run for four years through Spring 2016.*

**Salvador Muñoz Viñas**, Professor and Head of Paper Conservation, Universitat Politècnica de València: *Pride and Prejudice and Patina*



### Samuel H. Kress Lecture

*The Samuel H. Kress Lecture is delivered annually by a prominent scholar in conservation, who presents important issues within the fields of painting conservation and technical art history. This event is made possible through the generosity of the Samuel H. Kress Foundation.*

**Iris Schaefer**, Head of the Department of Technology and Conservation, Wallraf-Richartz-Museum and Fondation Corboud, Cologne, Germany: *New insights into the Genesis of Stefan Lochner's Altarpiece of the Patron Saints of Cologne*



Margaret Holben Ellis and MA Candidate in Conservation Christine Haynes

### Points of Contact: New Approaches to Islamic Art

*This new series, supported by The Gulnar K. Bosch Lecture Fund, and co-sponsored by NYU's Hagop Kevorkian Center, introduces some of the exciting new scholarship on transcultural dimensions of Islamic art, architecture and archaeology.*

**Renata Holod**, College for Women Class of 1963 Professor in the Humanities; Curator, Near East Section, Museum of Archaeology and Anthropology, University of Pennsylvania: *A Tumulus in the Pontic Steppe: Reconstructing Ritual, Community and Polity in the early Thirteenth Century CE*

**Gülru Necipoğlu**, Aga Khan Professor of Islamic Art, Harvard University: *Persianate Images Between Europe and China: The "Frankish Manner" in the Diez and Topkapı Albums, ca. 1350-1450*

**Avinoam Shalem**, Riggio Professor of the History of the Arts of Islam, Columbia University: *A Receptacle for the Absent Body: The Chasuble of Thomas Becket in Fermo*

**Imran bin Tajudeen**, Assistant Professor, National University of Singapore: *Regional and Transregional Negotiations in Southeast Asia's Islamic Architecture: New Approaches*

*Islamization and Material Culture in Eastern Africa: Recent Fieldwork*

**Mark Horton**, Professor in Archaeology, University of Bristol: *1000 Years of Islam in East Africa: Materialities and Societies* and

**Bertrand Hirsch**, Professeur, Université de Paris-I; Directeur, Centre de Recherches Africaines: *Ten years of research on medieval Islamic cities of the Horn of Africa : A Critical Review*

*Art and Architecture of the Deccan: A Conversation*

**Navina Haidar**, Curator of Islamic Art, The Metropolitan Museum of Art and **Phillip B. Wagoner**, Professor of Art History and Archaeology, Wesleyan University

### Seminar on Greek and Roman Art and Architecture

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

**Verena Gassner**, Professor, University of Vienna: *The Hellenistic Sanctuaries of Velia*

**Jeffrey Hurwit**, Philip H. Knight Professor of Art History and Classics, University of Oregon: *Who Signed What? Artists and Signatures in Ancient Greece*

**Jenifer Neils**, Elsie B. Smith Professor in the Liberal Arts, Case Western Reserve University: *The Shield of the Athena Parthenos: A New Reconstruction*



# Annual Lecture Series, Colloquia, and Consortia

**Michael Squire**, Lecturer, King's College, London: *Homer and the ekphrasists: Text and image in the Elder Philostratus's Scamander (Imagines I.1)*

**Stefano Vassallo**, Superintendency of Palermo: *The New Excavations in the Necropolis of Himera*

## Archaeological Research at Selinunte

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

The Fall 2014 lecture was presented by **Clemente Marconi**, Director of Excavations at Selinunte; **James R. McCredie** Professor in the History of Greek Art and Archaeology, Institute of Fine Arts – NYU.

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

*This forum – generously funded by the Institute for Studies on Latin American Art (ISLAA) and coordinated by Professor Edward Sullivan – invites distinguished visiting lecturers to the IFA to foster greater understanding and recognition of Latin American art around the world.*

**Susan Aberth**, Associate Professor of Art History, Bard College: *The Visual Culture of Occultism: Surrealist Women Artists in Context*

*A Conversation with The Great Hall Exhibitions Artist Marta Chilindron and Edward J. Sullivan, Institute of Fine Arts – NYU*

Panel Discussion: *Modes of Defiance: Latin American Art, 1970 to the Present*

*A panel in conjunction with the exhibition Bearing Witness: Art and Resistance in Cold War Latin America at John Jay College*

Speakers: **Joaquin Barriendos**, Columbia University; **Estrellita Brodsky**, Independent Curator; **Claudia Calirman**, John Jay College of Criminal Justice; **Jason Dubs**, The Museum of Modern Art; Moderated by **Edward J. Sullivan**, Institute of Fine Arts – NYU

Panel Discussion: *Conceptualism in Latin America: A Conversation with Luis Camnitzer, Alexander Alberro, and Robert Slifkin*  
Speakers: **Luis Camnitzer**, Artist; **Alexander**

**Alberro**, Barnard College; **Robert Slifkin**, Institute of Fine Arts – NYU; Moderated by **Edward J. Sullivan**, Institute of Fine Arts – NYU

## A Round Table on Curating Modern and Contemporary Arts of the Americas

Speakers: **Richard Aste**, Brooklyn Museum; **Gabriela Rangel**, The Americas Society; **Pablo León de la Barra**, Guggenheim Museum; **Iria Candela**, The Metropolitan Museum of Art; **Deborah Cullen**, Miriam and Ira D. Wallach Art Gallery, Columbia University; **Rocio Aranda-Alvarado**, El Museo del Barrio; Moderated by **Edward Sullivan**, Institute of Fine Arts – NYU

## Panel Discussion: Digital Torres-García

*A panel discussion on the Uruguayan modernist artist, Joaquín Torres-García*

Speakers: **Mari Carmen Ramírez**, The Museum of Fine Arts, Houston; **Cecilia de Torres**, Head of the catalogue raisonné project on the artist; **Susanna Temkin**, IFA PhD Candidate and Cecilia de Torres, Ltd.; Moderated by **Edward J. Sullivan**, Institute of Fine Arts – NYU

## Jaime Davidovich: Pioneer in Video and Conceptual Art

*A panel discussion featuring the artist in conjunction with a major exhibition at The Bronx Museum of the Arts.*

## Daniel H. Silberberg Lecture Series

*Planned and coordinated by the Graduate Student Association, this series of lectures invites art historians, archaeologists, and conservators, specializing in a variety of periods and genres to share their latest research with the IFA community and general public. The 2014-2015 Silberberg Lecture Series addressed the paradoxical theme of Failure in the study of art history by examining the definitions of failure over a broad spectrum, considering the roles of artists, objects, critics, and art historians.*

**Carol Armstrong**, Professor, History of Art, Director of Undergraduate Studies, Yale University: *Cézanne's Gravity*

**Caitlín Eilís Barrett**, Assistant Professor and Director of Undergraduate Studies, Archaeology Program, Cornell University: *Identifying with the 'Other': Dining with Painted Pygmies in Pompeii*





**Barry Bergdoll**, Meyer Schapiro Professor of Art History and Archaeology, Columbia University: *Exhibiting Failure(s): Architecture's paradoxical life on display at MoMA since 1932*

**Zirwat Chowdhury**, Visiting Assistant Professor of Art History and Humanities, Reed College: *Architecture between Caricature and Failure*

**James Elkins**, E.C. Chadbourne Professor of Art History, Theory, and Criticism, School of the Art Institute of Chicago: *The End of the Theory of the Gaze*

**Joshua Shannon**, Associate Professor, Contemporary Art History and Theory, University of Maryland: *Photorealism: A History of Surfaces*

**The Annual Kirk Varnedoe Memorial Lectures**  
The Kirk Varnedoe Memorial Lectures were established in 2006 to honor and perpetuate the memory of Professor Varnedoe's dedicated and innovative teaching, mentoring, and scholarship at the Institute of Fine Arts. The series will resume next year as we welcome the 2015 and 2016 Kirk Varnedoe Visiting Professors, Hollis Clayson and Robin Kelsey.

**Colloquium for Modern and Contemporary Art from the Middle East and South Asia**  
This Colloquium offers a platform from which to explore modern and contemporary art and the visual cultures from the Middle East and South Asia. Art historical scholarship on art from these regions is in a state of flux. Rather than propose definitions, the colloquium aims to support a long-term dialogue with a cumulative impact on critical writing and the study of modern and contemporary art histories of these regions. This series will resume in the 2015-2016 academic year.

**New York Aegean Bronze Age Colloquium**  
Founded in 1974, the New York Aegean Bronze Age Colloquium is celebrating its 40th year at the IFA. The Colloquium is internationally recognized as a premier venue for presenting new discoveries and ideas on Aegean Bronze Age and related Eastern Mediterranean prehistory and art.

**Tristan Carter**, Associate Professor of Anthropology, McMaster University: *All that glisters is not gold: EB II Mochlos in its Eastern Mediterranean Context*

**Konstantinos Chalikias**, Postdoctoral Fellow, University of Athens: *Studying patterns of maritime connectivity and offshore island exploitation around Crete during the Bronze Age*

**Susan Lupack**, Editor, *Hesperia*, The Journal of the American School of Classical Study at Athens: *The Mycenaean Worship of an Ancestral Wanax*

**Eleni Mantzourani**, Professor of Archaeology, University of Athens; Onassis Foundation Visiting Scholar: *Modeling everyday life in Crete and Cyprus with reference to Egypt*

**Lyvia Morgan**, Honorary Research Associate, University College London: *A Room with a View: Kea Paintings and Social Context*

**Lena Papazoglou-Manioudaki**, Curator Emerita, Prehistoric Collection, Athens National Archaeological Museum: *Life and Death in Mycenaean Achaia: a new settlement and a tholos tomb on Mygdalia hill, near Patras*

**Colloquium on Art in Spain and Latin America**  
For this series of informal lectures and panels, leading specialists are invited to the Institute to explore art historical and broader contextual issues relating to the arts of Spain and Latin America. The series is coordinated by Professors Jonathan Brown, Robert Lubar, and Edward Sullivan. We gratefully acknowledge the continuing support of Roberta and Richard Huber for making the Colloquium possible.

**Denise Birkhofer**, Curator of Modern and Contemporary Art, Allen Memorial Art Museum, Oberlin College: *The Body and the Void in the Art of Mira Schendel and Eva Hesse*

**Thomas Kaufmann**, Frederick Marquand Professor of Art and Archaeology, Princeton University: *Reflections on World Art History*

**Niria E. Leyva-Gutiérrez**, Assistant Professor of Art History and Museum Studies, Long Island University: *Transfigurations and Transformations: Religious Imagery in Seventeenth-Century Puebla*



## Annual Lecture Series, Colloquia, and Consortia



Michelle Kuo, Editor at Artforum, Glenn Adamson, *Director of the and Design*, and Josiah McElheny, *artist*, discussing the artwork of Jeff Koons. Photo credit: Filip Wolak

**Barbara Mundy**, *Professor, Art History, Fordham University*: *The death of Aztec Tenochtitlan, the life of Mexico City*

**Irene Small**, *Assistant Professor, Princeton University*: *Poor Image and Meta-Medium: Hércules Florence and the Invention of Photography in Brazil*

**Rachel Weiss**, *Professor of Arts Administration and Policy, School of the Art Institute of Chicago*: *The Tenuous Moonlight of an Unrequited Past*

### Contemporary Art Consortium

The Contemporary Art Consortium functions as an informal network and outlet for students and alumni interested in modern and contemporary art. In 2011, the Consortium established a blog (<http://ifacontemporary.wordpress.com>) to complement academic research and writing, providing a collaborative venue for the proposal and development of thoughts on art outside the classroom or workplace.

### New York Renaissance Consortium

The Renaissance Consortium was established to bring together scholars, students, curators, and others with interest in the arts of the Renaissance. Now in its fifth year, the Consortium is a network for publicizing information on research, lectures, workshops, and exhibitions in the New York area. The Consortium maintains an online calendar and a listserv, and it regularly sponsors related events.

*A Discussion with Professor Lina Bolzoni, Scuola Normale Superiore, Pisa*

**Paul Hills**, *Professor Emeritus, The Courtauld Institute of Art, London*: *Clothing the Word: Filippo Lippi, Donatello and Bellini*

# Conferences and Symposia

## The IFA-Frick Symposium

For more than half a century, The Frick Collection and the Institute of Fine Arts have hosted a symposium for graduate students in art history. The symposium offers doctoral candidates in art history the opportunity to deliver original research papers in a public forum and to engage with colleagues in the field — novice and expert. This event is preceded by an in-house symposium with presentations by three IFA students, of which one is selected to represent the IFA. In 2014-2015, the following presentations were given:

- **Sam Omans**, *Regicide in the Bedroom: Jean Le Pautre's 1667 Folio*
- **Julia Bozer**, *Two Volcanoes: Land Artists Travel to Latin America 1968-1970*
- **Elizabeth Buhe**, *Los Angeles Psychedelic: John van Hamersveld's Pinnacle Posters*

## Mellon Research Initiative

This year marks the conclusion of the Mellon Research Initiative, a four-year project funded by the Andrew W. Mellon Foundation to identify trends in graduate education and advanced research in the fields that are the primary components of the Institute: art history, archaeology, and conservation. In 2014-2015, the Institute held five events as part of the Initiative:

- *From 'Surface' to 'Substrate': The Archaeology and Art History of Material Transfers*
- *Surfaces (15th-19th Centuries)*
- *CAA 2015: Field/Work: Object and Site*
  - *The Art of Archaeology; an Art Historical Perspective*
  - *Conservation and the Future of Art*
  - *The Field of Art History and its Work*

For student projects attached to the *Surfaces* conference, please see page 39. The Research Initiative events have been recorded and are available in the Institute's website video archive at <https://vimeo.com/ifa>.



IFA students Matthew Hayes, Francisco Chaparro, Kari Rayner and Daniella Berman, during the 2015 Mellon Research Initiative conference *Surfaces (15th-19th Centuries)*



# Special Engagements

## ***Representations of Musicians in the Coroplastic Art of the Ancient World: Iconography, Ritual Contexts and Functions***

A conference organized by Angela Bellia and Clemente Marconi.

## ***The Koons Effect***

Organized by the Whitney Museum on the occasion of the exhibition *Jeff Koons: A Retrospective*, this symposium brought together artists, curators, and scholars to consider Koons's significance in contemporary art and culture as well as his dialogue with certain narratives of Western art history.

## ***Summer Projects Series***

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

## ***Château de Vaux le Vicomte***

A special talk by the owner of Vaux le Vicomte, **Alexandre de Vogüé**, about the restoration and conservation of the seventeenth-century Château.

## ***Absorbing the 2014 Biennale – French and Syrian Views on Architecture in Venice***

**Jean-Louis Cohen**, *Sheldon H. Solow Professor in the History of Architecture*, and PhD candidate **Khaled Malas** – both Institute of Fine Arts – NYU – reflected upon their participation in the 14th International Architecture Biennale.

## ***What Art Can Tell Us About the Brain***

A lecture by **Margaret Livingstone**, *Takeda Professor of Neurobiology*, Harvard Medical School, organized by the Conservation Center and co-sponsored by the Department of Scientific Research at The Metropolitan Museum of Art.

## ***Practice Makes Imperfect: The problem of Joshua Reynolds's technique***

A lecture by **Ashok Roy**, *Director of Collections*, National Gallery, London examining the new technical work carried out at the National Gallery in collaboration with the Wallace Collection on paintings by Sir Joshua Reynolds.

## ***Substance and History: Donatello, color and the stories of sculpture***

A lecture by **Jim Harris**, *Andrew W. Mellon Teaching Curator*, Ashmolean Museum, Oxford, on the research concerning the polychromy of a number of large-scale sculptures in London and Italy, focusing principally on the great limestone relief of the *Entombment*, carved by Donatello for the High Altar of the Basilica of Sant'Antonio in Padua at the end of the 1440s.

## ***Pop-Up Workshop on Digital Art History: Resources for Graduate Research***

A special workshop organized by **Jonathan Hay** and The Frick Collection on digital resources for research.

## ***Spotlight on New Talent***

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



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Institute of Fine Arts Annual 2014 - 2015



# Study at the IFA



# Study at the IFA

*The Institute of Fine Arts is dedicated to graduate teaching and advanced research in the history of art and archaeology and in the conservation and technology of works of art. The Institute encourages students to excel in historical and material investigation and to develop skills in close looking and critical thinking. It promotes independent judgment and the highest standard of research. 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 IFA offer a course of study designed for the individual who wishes to investigate the role of the visual arts in culture through detailed, object-based examination, as well as historical and theoretical interpretation.*

## Doctor of Philosophy

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

## Master of Arts

The Institute's MA program in the History of Art and Archaeology is intended for students who wish to further develop their writing and academic areas of interest before pursuing a PhD and for students with a developed interest in the visual arts who wish to earn an advanced degree without the commitment to a doctoral program. The MA degree will prove useful for students interested in careers in art museums, galleries, auction houses, cultural centers, arts foundations, archaeological site management and development, art conservation, or eventual

doctoral work in art history or archaeology.

The program is two years of full-time study or three years of part-time study for those with established professional careers, who wish to continue working while attending the Institute.

## Advanced Certificate in Conservation

The Institute's Conservation Center is dedicated to the study of the technology and conservation of works of art and historic artifacts. The Center prepares students for careers in conservation through a four-year 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 enroll in the MA program in art history and, at the same time, undertake research projects, laboratory work, and seminars in special areas of conservation, such as advanced x-ray techniques and the treatment of modern and contemporary paintings.

Students gain intensive conservation experience through advanced fieldwork and a nine-month internship. They are encouraged to obtain additional conservation experience during summer archaeological excavations or other formal work projects. The Conservation Center also provides courses in connoisseurship and technical art history for those pursuing studies in art history, archaeology, and curatorial studies, which are intended to acquaint them with the physical structure of works of art, and need for preservation as well as the possibilities and limitations of conservation practices. Classes are taught by the Center's distinguished full- and part-time faculty, many of whom serve as conservators and scientists at New York City's prestigious museums.

## Curatorial Studies Certificate

This component of our doctoral program is offered jointly by the Institute of Fine Arts and The Metropolitan Museum of Art, under the supervision of the Joint Committee on Curatorial Studies, which is composed of faculty, curators, and the Directors of both institutions. The purpose of the program is to prepare students for curatorial careers in specialized fields. The course of study normally





Margaret Holben Ellis teaching her course *Technical Connoisseurship of 20th Century Works of Art on Paper*

requires completion of three to four years of study in our doctoral program. The certificate requirements include a paid nine-month residency in a museum's curatorial department, and participation in the offered curatorial studies courses: *Curatorial Studies: Exhibition Practices* and *Curatorial Studies: Collections and Curating*. Past exhibitions that have been featured in these courses: *Man, Myth, and Sensual Pleasures: Jan Gossart's Renaissance*; *The World of Khubilai Khan: Chinese Art in the Yuan Dynasty*; *Venice and the Islamic World, 828–1797*; *Prague, The Crown of Bohemia, 1347–1437*; and the new installation of the New American Wing.

Curatorial Studies alumni have held leadership positions at some of the world's foremost art institutions, including The Art Institute of Chicago; Boston Museum of Fine Arts; The Frick Collection; Harvard Art Museums; J. Paul Getty Museum; Library of Congress; The Metropolitan Museum of Art; National Gallery, London; Philadelphia Museum of Art; and the Smithsonian Institutions.



Robert Slifkin co-teaching a seminar with Ann Temkin, Chief Curator of Painting and Sculpture at the Museum of Modern Art



Jonathan Brown leading a discussion at the Metropolitan Museum of Art



# ABSENCE / PRESENCE

Dan Graw / Anna Bugbee / Max G. / Elaine Jen / Shelby Kaye  
D. Lam; ZiHong / Kira Shipway / Anna Steiger / Eve Survilo / Lizzie Wee

February 15



Tola Porter, Eloise Maxwell, Riad Kherdeen, Anna Blum, and Patryk Tomaszewski at the opening of the first exhibition in the NYU Curatorial Collaborative, January, 2015



# 2014-2015 PhD Graduates

## Nora Burnett Abrams

"Para-realism and the Early Sculpture of Rachel Whiteread (Linda Nochlin)

## Joseph Ackley

"'Offer him gold; that is true love': Ottonian Gold Repous-sé and the Western Medieval Church Treasury" (Jonathan Alexander)

## Birgitta Augustin

"Painting Authenticity: Intersections in the Lives and Art of Zhang Yu, Huang Gongwang and Ni Zan" (Jonathan Hay)

## William Bracken

"Rembrandt as Creative Inventor" (Mariët Westermann)

## Anna Brodbeck

"Charting the Course of Revolution: Artur Barrio and Artistic Education and Exchange in Brazil (1967-1971)" (Edward Sullivan)

## Andrea Bell

"French Artists in Rome: An Examination of Eighteenth-Century Drawing Albums" (Thomas Crow)

## Carolina Carrasco

"The Lives of Working Objects: Functionalism and the Institution in the Archival 'Readymades' of George Maciunas" (Robert Storr)

## Clare Davies

"Figure and Ground: Producing National Subjects in Egyptian Painting and Photography, 1919-1936" (Jeffrey Weiss)

## Elizabeth Dospel Williams

"Worldly Adornments: Women's Precious Metal Jewelry in the Early Medieval Eastern Mediterranean (500-1100 CE)" (Thelma Thomas)

## Galia Halpern

"Open Geography and the Illuminated Mandeville's Travels" (Colin Eisler)

## Nina Harkrader

"Building for the Poor and the Pauper: Architecture, Morality and Medical Models in Victorian England, 1850-1900" (Jean-Louis Cohen)

## Titia Hulst

"Leo Castelli and the Market for American Contemporary Art" (Thomas Crow)

## Rachel Kaplan

"Mexican Modernism at Home and Abroad: The Legacy of Inés Amor and the Galería de Arte Mexicano" (Edward Sullivan)

## Allyson McDavid

"The Hadrianic Baths of Aphrodisias: A Study of Monumentality and Transformation in Late Antiquity" (Thelma Thomas)

## Nicole Myers

"Courbet's Nudes: Realism and the Rococo Revival" (Linda Nochlin)

## Berit Potter

"Grace McCann Morley and the Dialectical Exchange of Modern Art in the Americas, 1935-1958" (Thomas Crow and Edward Sullivan)

## Zhijian Qian

"Modernism Re-oriented in a Chinese Context: Painting of Modernist Artiti in Wartime Chongqing, 1937-1945" (Jonathan Hay)

## David Jacob Rabinowitz

"Public Construction: Christo and Jeanne-Claude's *Running Fence*" (Jeffrey Weiss)

## Patrick Salland

"Palatial Paintings and Programs: The Symbolic World of the Egyptian Palace in the New Kingdom (c. 1550-1069 BCE)" (David O'Connor)

## Ileana Selejan

"Postmodern Warfare in Images: The Aesthetics of War Photography in the Late 1970s and 1980s" (Thomas Crow)

## Anooradha Siddiqi

"Just Add Water? Architecture and Humanitarianism, 1991-2011" (Jean-Louis Cohen)

## Delia Solomons

"Installing Latin American Art for Cold War Culture: U.S. Exhibitions (1959-1967)" (Edward Sullivan)

## Anna Swinbourne

"Marvelous Spectacle: The Role of Ostend's Benediction of the Sea in Selected Paintings and Drawings by James Ensor" (Robert Lubar)

## Julia Valiela

"Model Women: Female Portrait Busts in Renaissance Italy" (Beverly Brown)

## Michael Waters

"Materials, Materiality, and Spolia in Italian Renaissance Architecture" (Marvin Trachtenberg)

## Shannon Wearing

"Power and Style: The *Liber Feudorum Maior* and the Court of Alfonso II, King of Aragon and Court of Barcelona (r. 1162-1196)" (Jonathan Alexander)

## Daniel Williamson

"Modern Architecture and Capitalist Patronage in Ahmedabad, India, 1947-1969" (Jean-Louis Cohen)



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# 2014-2015 MA Graduates

**Kaylee Alexander**

“‘Arrête! C’est ici l’empire de la mort’: The Art of Life and Death in Subterranean Paris” (Meredith Martin)

**Antonia Veruska**

**Giuseppina Bartoli**

“Examination of the Activities and Enterprises of Dr. Alessandro ‘Sandro’ Morandotti (1909-1979), Art Dealer, Antiquarian and Publisher, between 1940 and 1945” (Jonathan Hay)

**Caroline Barnett**

“A Gray Area: Giving Context to the Work of Cy Twombly, 1966-1968” (Michele Marincola)

**Chelsea Blance**

“The Image of a Living Hero: The Genesis and Migration of French Renaissance Armor” (Colin Eisler)

**Thomas Brown**

“Jacques Callot and the Siege of La Rochelle” (Colin Eisler)

**Halston Bruce**

“From Within a Hybrid Imagination: Performance to Enact Social Change in the U.S./ Mexico Borderlands” (Edward Sullivan)

**Gillian Canavan**

“Subtracting Solid: Memory and the Translation of Structures in Soft Material” (Jonathan Hay)

**Paige Chandler**

“Retainer Sacrifice in Egypt and Sumer: A Closer Examination of the Early Dynastic Tombs from Abydos and Ur” (David O’Connor)

**Laura IU Collier**

“The Castellani Chapel as Liminal Wilderness in an Urban Franciscan Context” (Alexander Nagel)

**Vincenza Di Maggio**

“Giardini del Paradiso: The Islamic Paradise Garden in the Architecture of the Palazzo dei Normanni in Palermo, Sicily” (Marvin Trachtenberg)

**Quinn Ferris**

“When East Meets West: 16th Century Dogale Bindings in The Morgan Library & Museum” (Margaret Holben Ellis)

**Sarah Getto**

“Ghost Modernism: Cybernetics in the Art of Frank Stella and Ad Reinhardt” (Robert Slifkin)

**Linda Mai Green**

“The Horse, the Birds, and the Spy: Early Louise Lawler (1972-84)” (Robert Slifkin)

**Marc J. Hajar**

“‘It Was the Eighties!’ How a Critical Decade Marked a Power Shift in the Art World” (Jonathan Brown)

**Julie Herzig Desnick**

“From Myth to Reality: Changing Perceptions and Representations of the Dwarf from the François Vase to the Peytel Aryballos” (Clemente Marconi)

**Mei Yee Ho**

“Solemnness: A Stylistic Analysis of the Liao Buddhist Figural Representation in Fengguosi, Yixian, Liaoning Province” (Hsueh-man Shen)

**Hannah Howe**

“Dan Flavin: Fluorescent Rooms” (Robert Slifkin)

**Arielle Ismail**

“Maria Theresa: Gender, Politics and Identity at Schönbrunn” (Marvin Trachtenberg)

**Harrison Jackson**

“On the Cutting Edge: Engravings by Cornelis Cort after Titian in the Collection of the Metropolitan Museum of Art” (Patricia Rubin)

**Rebecca Kasmin**

“Interfaith Associations in Roman Asia Minor: A Study of the Sardis Synagogue and the ‘Jews and God-Fearers’ Inscription at Aphrodisias” (Katherine Welch)

**Karen Klockner**

“The Vienna *Privileges* and the Bell Tower of Ghent: Civic Patronage in Late Medieval Flanders” (Colin Eisler)

**Sophia Kroft**

“The Unique Painted Tomb From Hierakonpolis: Its Interconnections with Multiple Forms of Early Egyptian Art” (David O’Connor)

**Genevra Le Voci**

“Female Bystanders as Mediators of Time and Place in Fifteenth-Century Florentine Religious Narrative” (Patricia Rubin)

**Courtney Lynch**

“The Sculptures of Paul Klee, 1915-1920” (Robert Lubar)

**Ashley McNelis**

“The Performative Body in Francesca Woodman’s Photography” (Robert Slifkin)

**Katerina Miras**

“The Emulative Works of Goltzius and Dürer: Looking to the Quattrocento and Antique Art” (Colin Eisler)



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**Verónica Muñoz-Nájar Luque**  
"Conversion in the Margins  
of Colonial Peru: The Ocopa  
Martyrdom Series"  
(Jonathan Brown)

**Stefano Paci**  
"Mantegna's House In  
Mantua: Casa All'antica? Or  
Quattrocento Architectural  
Invention?"  
(Marvin Trachtenberg)

**Desirae Peters**  
"Conservation Through  
Conversation: Material and  
Meaning in the Work of Dario  
Robleto"  
(Michele Marincola)

**Tola Porter**  
"Henry Moore's *The Arch*:  
Civic Sculpture as Uninten-  
tional Monument"  
(Jean-Louis Cohen)

**Sonia Porvaznikova**  
"Demystifying the Roots of  
Slovak Cultural Identity: Irony  
in the Contemporary Art Scene"  
(Jean-Louis Cohen)

**Megan Randall**  
"Chinese Maritime Metal  
Trade in Southeast Asia: The  
Tang and Song Dynasties"  
(Michele Marincola)

**Kari Rayner**  
"All According to Design:  
Jacopo Tintoretto's Working  
Methods and the Construction  
of Reputation in Renaissance  
Venice"  
(Patricia Rubin)

**John Parkman Sargent**  
"Agnes Agonistes:  
The Trial of Frau Dürer"  
(Colin Eisler)

**Cheng Shen**  
"Iris and Orchid and Mount  
Taibo: Nanjing in the 1370s"  
(Jonathan Hay)

**Jin Sol Shim**  
"Whanki Kim in New York"  
(Robert Slifkin)

**Sarah Silverstein**  
"S21; Exhibition and  
Remembrance"  
(Jonathan Hay)

**Jennie Sirignano**  
"Martyrdom, Media and  
Memory: Gerhard Richter's  
October 18, 1977"  
(Günter H. Kopcke)

**Ksenia M. Soboleva**  
"Traces of the AIDS crisis in Zoe  
Leonard's work: 1992-1999."  
(Robert Slifkin)

**Shuk Chaen Melissa Tan**  
"A Technical Examination of  
a Song Dynasty Polychrome  
Wood Sculpture"  
(Michele Marincola)

**Abigail Teller**  
"The New Resurrection, or  
The Immortality of the Author:  
Analyzing Gunther von  
Hagens' Plastinates"  
(Robert Slifkin)

**Elizabeth Treptow**  
"Placing Early Dynastic Egypt  
in the Context of the Ancient  
Near East"  
(David O'Connor)

**Madeline Murphy Turner**  
"Nationalist Visions of  
Abstraction: The Signs  
of Mathias Goeritz and  
Antoni Tàpies"  
(Edward Sullivan)

**Hannah Turpin**  
"Life Over Legend: A Feminist  
Analysis of the Photographs  
of Mexican Revolutionary  
*Soldadas/os*"  
(Edward Sullivan)

**Sara Garzon Vargas**  
"Looking at *Self-Portrait*  
*Looking at the Last Supper*"  
(Edward Sullivan)

**Jasmine Wahi**  
"Magical Feminisms: Explor-  
ing Fantasy and Diaspora in  
the Art of Chitra Ganesh"  
(Jonathan Hay)

**Mary Waterfield**  
"Enemies in Harmony: Civil  
War Sheet Music"  
(Colin Eisler)

**Jessica Walthew**  
"Case Study: A Reliquary  
Bust of a Female Saint"  
(Michele Marincola)

**James Wilentz**  
"Anatomical Illustration in  
Sixteenth-Century France"  
(Colin Eisler)

**Anna Wilson**  
"Die Brücke Wood Sculpture:  
A Visual Expression of  
National Identity"  
(Robert Lubar)

**Hannah Krystal Wong**  
"Ships Out of Water: Visualizing  
Trade and Travel in Medieval  
Islamic Art"  
(Finbarr Barry Flood)

**Sylvia Fan Wu**  
"Interwoven Identities: Otto-  
man and Safavid Silk Textiles  
in the Sixteenth and Seven-  
teenth Centuries"  
(Finbarr Barry Flood)

**Mary-Kathryn Zoni**  
"Fashioning the 'New Man':  
The 1937 *Große Deutsche*  
*Kunstaussstellung* and the  
Art of Redemption in Hitler's  
Germany"  
(Günter H. Kopcke)

**Advanced Certificate  
in Conservation**

**Quinn Ferris**  
**Desirae Peters**  
**Megan Randall**  
**Kari Rayner**  
**Shuk Chaen Melissa Tan**  
**Jessica Walthew**

# Art History and Archaeology Courses 2014-2015

## Fall 2014

**Foundations I For M.A. Students: Practices of Art History**  
(Lecture/Discussions)  
Priscilla Soucek

**The Album and Chinese Painting**  
(Seminar)  
Jonathan Hay

**Alien Rule: Art and Material Culture in China from the Tenth to Fourteenth Centuries**  
(Lecture)  
Hsueh-man Shen

**Reproduction and Replication in the Art of Premodern China**  
(Seminar)  
Hsueh-man Shen

**Aleppo Reconsidered, Aleppo "Reconstructed"**  
(Lecture)  
Priscilla Soucek

**Late Antique Material Culture: Soft Furnishings**  
(Seminar)  
Thelma Thomas

**Recent Research on the Art and Material Culture of Late Antiquity Along the Nile (Egypt, Nubia, and Ethiopia)**  
(Colloquium)  
Thelma Thomas

**Tell El Amarna: A Unique and Controversial Initiative in Ancient Egyptian City Planning**  
(Lecture)  
David O'Connor

**An Emerging Civilization: New Discoveries About Prehistoric And Early Dynastic Egypt**  
(Seminar)  
David O'Connor

**City of Rome: Republic to Empire**  
(Seminar)  
Katherine Welch

**Spanish Painting 1550-1700**  
(Colloquium)  
Jonathan Brown

**El Greco**  
(Seminar)  
Jonathan Brown

**Word and Image in the French Renaissance**  
(Colloquium)  
Colin Eisler

**Making Music in Northern Renaissance Art**  
(Seminar)  
Colin Eisler

**Medieval Art: Themes and Interpretations**  
(Lecture)  
Robert Maxwell

**Advanced Study: The Image in Movement**  
(Seminar)  
Alexander Nagel

**Architecture, Art, and the City: Frank Gehry Since 1960**  
(Seminar)  
Jean-Louis Cohen

**Contemporary Art and the Plight of Publicness**  
(Lecture)  
Robert Slifkin

**The Modern Monument**  
(ProSeminar)  
Robert Slifkin

**Modernism in Four Latin American Centers (Mexico City, Havana, Rio/São Paulo, Buenos Aires/Montevideo) 1920-1950**  
(Lecture)  
Edward Sullivan

**Ars Brevis: The Vulnerability of Art and the Instability of Meaning**  
(Lecture)  
Philippe de Montebello

## COURSE HIGHLIGHTS

### Making Music in Northern Renaissance Art

Colin Eisler (Fall 2014)

The presence of musical reference abounds in French, German, Netherlandish graphic arts, painting and other areas. Netherlandish religious currents account for the presence of so many musical references in the region's art. Special attention will be given to the art of Albrecht Dürer. Harmony's linkage to popular Neo-Platonic thought accounts for part of the abundance of images in France. We will utilize New York's Rare Book and Print Collections, along with other resources to study this novel, significant field. Students interested in ties between sight and sound in later periods would be welcome to join the seminar. Such topics as Watteau and music, French illustrated sheet music, cubism and music, and Kandinsky's Klänge are considered.



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Curatorial Studies: Exhibition Practices *Jerusalem in the Middle Ages*  
(Colloquium)  
Barbara Boehm and  
Melanie Holcomb

## Spring 2015

How to Look at Chinese Paintings  
(Lecture)  
Jonathan Hay

Chinese Ceramics in Context  
(Colloquium)  
Hsueh-man Shen

The Mogao Cave-Temples at Dunhuang  
(Seminar)  
Hsueh-man Shen

From Delhi to the Deccan: Arts of Mobility in South Asia  
(Colloquium)  
Barry Flood and Dipti Khera

The Qur'an as Object, The Qur'an as Text  
(Seminar)  
Priscilla Soucek

By the People, Of the People: Greek Art 1600 BCE– 300 BCE  
(Lecture)  
Günter Kopcke

Self-Reference and Quotation in Greek and Roman Art  
(Seminar)  
Clemente Marconi

Cities of Vesuvius: Romans on the Bay of Naples  
(Seminar)  
Katherine Welch

Revisiting the Carracci Academy  
(Seminar)  
William Hood

The Art of Diplomacy: Cross-Cultural Exchange in France, C. 1660-1789  
(Seminar)  
Meredith Martin

Dreams and Visions in Medieval Art  
(Seminar)  
Robert Maxwell

Truth/Fiction: Current Research in Medieval Art  
(Colloquium)  
Robert Maxwell

Proto-Histories of Art: Art Conservation as Embedded Theory  
(Colloquium)  
Alexander Nagel and  
Noemie Etienne

Visualizing World and Cosmos in Late Antiquity  
(Seminar)  
Thelma Thomas

Architectural Theory and Practice in the Italian Renaissance  
(Seminar)  
Marvin Trachtenberg

Advanced Study in Medieval and Renaissance Architecture  
(Colloquium)  
Marvin Trachtenberg

Contemporary Architecture, from Postmodernism to Hypermodernism  
(Lecture)  
Jean-Louis Cohen

Russian Architecture and the American Ideal  
(Seminar)  
Jean-Louis Cohen

Conceptual Art  
(Colloquium)  
Robert Slifkin

The Photojournalist Imagination  
(Seminar)  
Robert Slifkin

The Hemispheric Nineteenth Century: Part One  
(Seminar)  
Edward Sullivan

Made for Reproduction  
(Colloquium)  
Adrian Sudhalter

What was Conceptualism and Why Won't It Go Away?  
(Colloquium)  
Eve Meltzer

Curatorial Studies: Collections and Curating *Works on Paper Across Cultures*  
(Colloquium)  
Barbara Boehm

Art on Display: Context, Meaning, Affect  
(Colloquium)  
Philippe de Montebello

Museums and Collecting Master Class  
(Seminar)  
Patricia Rubin



# Conservation Center Courses 2014-2015

List as of April 2015. Please check the IFA website for updates: <http://ifa.nyu.edu>

## Fall 2014

**Courses for Conservators**  
**Material Science of Art & Archaeology I**

(Lecture)

Norbert Baer

**Technology & Structure of Works of Art I: Organic Materials**

(Lecture and Laboratory)

Conservation Center faculty and consultants

Coordinator: Michele Marincola

**Instrumental Analysis I**

(Lecture and Laboratory)

Dr. Marco Leona

**Easel Paintings I**

(Seminar and Laboratory)

Dianne Dwyer Modestini

**Examination & Conservation of Modern & Contemporary Paintings I**

(Seminar and Laboratory)

Suzanne Siano

**The Conservation Treatment of Stone Sculpture**

(Seminar and Laboratory)

Michele D. Marincola

**The Conservation Treatment of Decorative & Fine Art Inorganic Objects**

(Seminar and Laboratory)

Sarah Barack

**The Conservation of Wooden Artifacts**

(Seminar and Laboratory)

John Childs

**The Conservation Treatment of Prints & Drawings I**

(Seminar and Laboratory)

Margaret Holben Ellis

**Introduction to the Conservation of Photography**

(Seminar and Laboratory)

Nora Kennedy and Katie Sanderson

**Special Topics in the Conservation & Exhibition of Rare Books & Manuscripts**

(Seminar and Laboratory)

Maria Fredericks

**The Treatment of Bound Materials in the Research Library & Archive**

(Seminar and Laboratory)

Alexis Hagadorn

**Color & Perception**

(Seminar and Laboratory)

Conservation Center faculty and consultants

Coordinator: Hannelore Roemich

**Individualized Instruction: Treatment of Deteriorated Works of Art I**

(Seminar and Laboratory)

Conservation Center faculty and consultants

**Individualized Instruction: Examination & Analysis I**

(Seminar and Laboratory)

Conservation Center faculty and consultants

**Conservation Courses for Art Historians and Archaeologists**

*The following courses fulfill the Foundations II conservation requirement for art history students.*

**The Technical Connoisseurship of Twentieth-Century Works of Art on Paper**

(Seminar)

Margaret Holben Ellis

**Lascaux to 9/11: Case Studies in Architecture Conservation**

(Colloquium)

Norbert Baer

## COURSE HIGHLIGHTS

### The Conservation of Wooden Artifacts

John Childs (Fall 2014)

This course examined the structure of wood, its physical characteristics, and identifying characteristics of specific wood species commonly used in European and American sculpture and furniture. Mechanisms of physical and biological deterioration were covered, including light damage; structural damage caused by fluctuations in RH, misuse, over-use, and accident; and insect and fungal damage. Preventive conservation methods, including light and climate modification, integrated pest management (IPM), proper housekeeping, and object handling were emphasized. Historic and contemporary materials and techniques of wood conservation treatment, structural repair of damaged solid wood, plywood, and veneer, and replacement of loss were discussed. Emphasis was placed on reversible, minimally intrusive treatment techniques, and decision-making that is cognizant of the mission, interpretive goals, and condition of the specific museum, historic-house, or private-collection setting for the object.



## Spring 2015

### Courses for Conservators Material Science of Art & Archaeology II

(Lecture)

Hannelore Roemich

### Technology & Structure of Works of Art II: Inorganic Materials

(Lecture and Laboratory)

Conservation Center faculty  
and consultants

Coordinator: Sarah Barack

### Instrumental Analysis II

(Lecture and Laboratory)

Dr. Marco Leona

### Principles of Conservation

(Lecture and Laboratory)

Conservation Center faculty  
and consultants

Coordinator:

Jean Dommermuth

### Preventive Conservation

(Lecture and Laboratory)

Hannelore Roemich and

Steven Weintraub

### Easel Paintings II

(Seminar and Laboratory)

Nica Gutman Rieppi

### The Conservation of Glass

(Seminar and Laboratory)

Karen Stamm and

Drew Anderson

### The Conservation Treatment Of Prints & Drawings II

(Seminar and Laboratory)

Salvador Muñoz Viñas

### Special Topics in the Conser- vation & Exhibition of Rare Books & Manuscripts

(Seminar and Laboratory)

Maria Fredericks

### The Treatment of Bound Materials in the Research Library & Archive

(Seminar and Laboratory)

Alexis Hagadorn

### Individualized Instruction:

Treatment of Deteriorated  
Works of Art II

(Seminar and Laboratory)

Conservation Center faculty  
and consultants

### Individualized Instruction:

Examination & Analysis II

(Seminar and Laboratory)

Conservation Center faculty  
and consultants

### Conservation Courses for Art Historians and Archaeologists

*The following courses fulfill  
the Foundations II conserva-  
tion requirement for art history  
students.*

### Connoisseurship: Materials & Techniques of European & American Paintings, C. 1200-1900

(Colloquium)

Dianne Dwyer Modestini

### Art With a Plug: The Conser- vation of Artwork Containing Motion, Sound, Light, Moving Images & Interactivity

(Seminar and Laboratory)

Christine Frohnert

### Material, Recipe, Reconstruc- tion: New Methods in Techni- cal Art History

(Seminar)

Michele Marincola

### Why Conservation? Under- standing the Preservation & Restoration of Cultural Heritage

(Lecture)

Salvador Muñoz Viñas

## COURSE HIGHLIGHTS

# Why Conservation? Understanding the Preservation & Restoration of Cultural Heritage

## Salvador Muñoz Viñas (Spring 2015)

Conservation may (and does) shape the way we perceive our most valuable artworks and landmarks, and thus has an important impact on heritage, artistic or otherwise; and yet, it is not always well understood. In this course, the core assumptions of conservation, from its ethical principles to its very *raison-d'être*, were analyzed and discussed. The evolving approaches to conservation, since its inception to its present incarnations, were reviewed. The ethical and theoretical principles of conservation were also discussed and analyzed from a contemporary perspective — being aware of the different approaches to conservation, and of its theoretical strengths and weaknesses, allowing for a better understanding of art conservation, and of heritage conservation at large.



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# Art History and Archaeology Courses 2015-2016

List as of April 2015. Please check the IFA website for updates: <http://ifa.nyu.edu>

## Fall 2015

**Foundations I for MA Students: Practices in Art History**  
(Lecture)

Hsueh-man Shen

**Theorizing Your Project**  
(Seminar)  
Jonathan Hay

**Chinese Paintings of the Five Dynasties and Northern Song: Questions of Attribution**  
(Seminar)  
Jonathan Hay

**In Search of Yang Sheng: The "Boneless" Method and Its Histories**  
(Seminar)  
Michele Matteini

**Shipwrecks and Submerged Worlds: Contesting Fields of Art, Archaeology, and Politics**  
(Colloquium)  
Hsueh-man Shen

**The Global Popularity and Trade in Blue-and-White Ceramics**  
(Seminar)  
Priscilla Soucek

**The Near East Before and After the Mongol Invasions**  
(Lecture)  
Priscilla Soucek

**Arts of Late Antiquity and New Rome**  
(Lecture)  
Thelma Thomas

**A Gathering of Wise Men: Late Antique Representations**  
(Seminar)  
Thelma Thomas

**Greek Art in Light of the Bronze Age**  
(Lecture)  
Günter H. Kopcke

**In Search of Cultural Explanations: Great Works and the Questions They Raise**  
(Seminar)  
Günter H. Kopcke

**A Brilliant Complexity: Perspectives on the Art and Architecture of Middle Kingdom Egypt (ca. 1750-1640 BCE)**  
(Lecture)  
David O'Connor

**The Meaning of the Signed**  
(Seminar)  
Colin Eisler

**The Role of the Framed**  
(Colloquium)  
Colin Eisler

**Monumental Painting in Rome, 1450-1655**  
(Seminar)  
William Hood

**Introduction to Medieval Art: Themes and Interpretations**  
(Lecture)  
Robert Maxwell

**Medieval Spanish Art**  
(Seminar)  
Robert Maxwell

**The Prismatic View: Artists and Art Historians in Dialogue**  
(Seminar)  
Alexander Nagel

**Los Angeles 1955 to 1995**  
(Colloquium)  
Thomas Crow

**Modernization and Nostalgia: Architecture in France under Vichy**  
(Proseminar)  
Jean-Louis Cohen

**Mies van der Rohe, from Berlin to Chicago and Back**  
(Lecture)  
Jean-Louis Cohen

## COURSE HIGHLIGHTS

### The Prismatic View: Artists and Art Historians in Dialogue

Alexander Nagel (Fall 2015)

Knowing reference to an art-historical repertoire is common in current art; sometimes the work directly concerns earlier episodes in the history of art. In other words, much contemporary work comes close to the work we do as art historians. This course aims to make explicit what often remains an implicit dialogue. Two different kinds of retro-spection meet, the artist's and the art historian's, creating a prismatic view. Students will work with an individual artist, doing studio visits and visits to museums, one of which will be conducted in the company of the seminar. Discussion will be focused on a particular work, to be identified in dialogue with the artist, but will branch out into many other areas, among them the methodology of the history of art and the conditions of contemporary art.





Barcelona-Paris-New York  
(Seminar)  
Kent Minturn

Art Between the Wars  
(Lecture)  
Kent Minturn

After Abstract Expressionism:  
Specificity, Heterogeneity,  
and Academicism in the  
United States, 1955-1962  
(Seminar)  
Robert Slifkin

Photography and Facticity  
(Lecture)  
Robert Slifkin

Caribbean: Crossroads of  
the World  
(Seminar)  
Edward Sullivan

Curatorial Studies:  
Exhibition Practices  
(Colloquium)  
Barbara Boehm

The History and Meaning  
of Museums  
(Lecture)  
Philippe de Montebello

## Spring 2016

Complexity: Contemporary  
Approaches  
(Colloquium)  
Jonathan Hay

Sardonic: Painting and  
Independent Opinion in  
Eighteenth-Century China  
(Lecture)  
Jonathan Hay

The Library Cave at Dunhuang:  
Discovery, Contents, and  
Research  
(Seminar)  
Hsueh-man Shen

Lost in Translation:  
Issues and Possibilities  
(Seminar)  
Hsueh-man Shen

Later Islamic Empires  
(Lecture)  
Priscilla Soucek

Body and Portrait in  
Late Antiquity  
(Colloquium)  
Thelma Thomas

"The Esther Panels": A Late  
Antique Painting on Cloth  
Recently Acquired by the  
Metropolitan Museum of Art  
(Seminar)  
Thelma Thomas

Greek Sculpture  
(Seminar)  
Clemente Marconi

Dread, Interaction, and  
Humor: The Foreigner  
and the Foreign in  
Ancient Egyptian Art  
(Lecture)  
David O'Connor

The Ancient Roman Empire:  
Asia and Syria Provinces  
(Seminar)  
Katherine Welch

Prints that Matter: Fifteenth  
to Twentieth Centuries  
(Lecture)  
Colin Eisler

Inspiration, Imagination,  
Imitation  
(Seminar)  
Colin Eisler

Presence  
(Seminar)  
Andrew Finegold

Recent Research in Medieval  
Art: Liturgy and Space  
(Colloquium)  
Robert Maxwell

Word and Image in  
Medieval Art  
(Seminar)  
Robert Maxwell and  
Kathryn Smith

Architectural Theory and  
Practice in Italian Renaissance  
(Seminar)  
Marvin Trachtenberg

Advanced Study in Medieval-  
Renaissance Architecture  
Culture  
(Colloquium)  
Marvin Trachtenberg

Versailles Reconsidered  
(Seminar)  
Meredith Martin

Art in Late Georgian England  
(Seminar)  
Thomas Crow

Approaches to Advanced  
Research in Modern Art  
(Seminar)  
Thomas Crow

Arts and Crafts of the Metropol-  
olis: Architecture ca. 1900  
(Lecture)  
Jean-Louis Cohen

Architecture in/as Photography  
(Seminar)  
Jean-Louis Cohen

Avant-Garde Cinema and  
Painting Before 1945  
(Colloquium)  
Kent Minturn

History and Theory of the  
Avant-Garde  
(Seminar)  
Kent Minturn

Curatorial Studies: Collections  
and Curating  
(Colloquium)  
Barbara Boehm

The Museum: An Imperfect  
Construct  
(Colloquium)  
Philippe de Montebello



# Conservation Center Courses 2015-2016

List as of April 2015. Please check the IFA website for updates: <http://ifa.nyu.edu>

## Fall 2015

Courses for Conservators  
**Material Science of Art & Archaeology I**

(Lecture)

Norbert Baer

**Technology & Structure of Works of Art I: Organic Materials**

(Lecture and Laboratory)  
Conservation Center faculty and consultants

Coordinators:

Hannelore Roemich

**Instrumental Analysis I**

(Lecture and Laboratory)

Dr. Marco Leona

**Preventive Conservation**

(Lecture and Laboratory)

Hannelore Roemich and  
Steven Weintraub

**Easel Paintings I**

(Seminar and Laboratory)

Dianne Dwyer Modestini

**The Conservation Treatment of Metal Objects**

(Seminar and Laboratory)

Lisa Bruno and Jakki Godfrey

**The Conservation Treatment of Prints & Drawings I**

(Seminar and Laboratory)

Dr. Cathleen Baker

**Special Topics in the Conservation & Exhibition of Rare Books & Manuscripts**

(Seminar and Laboratory)

Maria Fredericks

**The Treatment of Bound Materials in the Research Library & Archive**

(Seminar and Laboratory)

Alexis Hagadorn

**Individualized Instruction: Treatment of Deteriorated Works of Art I**

(Seminar and Laboratory)

Conservation Center faculty and consultants

**Individualized Instruction: Examination & Analysis I**

(Seminar and Laboratory)

Conservation Center faculty and consultants

**Conservation Courses for Art Historians and Archaeologists**

*The following courses fulfill the Foundations II conservation requirement for art history students.*

**Understanding and Interpreting What We See: The Examination of Works of Art on Paper**

(Lecture)

Dr. Cathleen Baker

**Dating & Provenance Studies in Art & Archaeology**

(Seminar/Colloquium)

Norbert Baer

## COURSE HIGHLIGHTS

### Instrumental Analysis I

Dr. Marco Leona (Fall 2015)

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 the Conservation Center and The Metropolitan Museum of Art is utilized and made available to the students.



## COURSE HIGHLIGHTS

# Technology & Structure of Works of Art II: Inorganic Materials

## Conservation Center faculty and consultants (Spring 2016)

The course introduces first-year conservation students to inorganic materials and the methods used to produce works of art, archaeological and ethnographic objects, and other historical artifacts, as well as to aspects of their deterioration and treatment histories. Emphasis is placed on the accurate identification of materials and description of techniques, the identification and evaluation of subsequent alterations, and an understanding of treatment history. Students learn by looking at and examining objects directly from the collections of The Metropolitan Museum of Art and The Frick Collection.

## Spring 2016

### Courses for Conservators Material Science of Art & Archaeology II

(Lecture)

Norbert Baer

### Technology & Structure of Works of Art II: Inorganic Materials

(Lecture and Laboratory)

Conservation Center faculty  
and consultants

Coordinator: Hannelore

Roemich and Sarah Barack

### Instrumental Analysis II

(Lecture and Laboratory)

Dr. Marco Leona

### Principles of Conservation

(Lecture and Laboratory)

Conservation Center faculty  
and consultants

Coordinator:

Jean Dommermuth

### Easel Paintings II

(Seminar and Laboratory)

Corey D'Augustine

### Polychromy & Monochromy: Examination & Treatment of Wooden Sculpture

(Seminar and Laboratory)

Michele Marincola

### Readings in Paper Conservation

(Seminar)

Margaret Holben Ellis

### Special Topics in the Conser- vation & Exhibition of Rare Books & Manuscripts

(Seminar and Laboratory)

Maria Fredericks

### The Treatment of Bound Materials in the Research Library & Archive

(Seminar and Laboratory)

Alexis Hagadorn

### Preventive Conservation: Key Concepts and Their Implementation

(Seminar and Laboratory)

Hannelore Roemich

### Individualized Instruction: Treatment of Deteriorated Works of Art II

(Seminar and Laboratory)

Conservation Center faculty  
and consultants

### Individualized Instruction: Examination & Analysis II

(Seminar and Laboratory)

Conservation Center faculty  
and consultants

### Conservation Courses for Art Historians and Archaeologists

*The following courses fulfill the  
Foundations II conservation  
requirement for art history  
students.*

### Issues in Conservation: Historical & Ethical Consider- ations in the Development of a Discipline

(Lecture)

Michele Marincola

### Lascaux to 9/11: Case Studies In Architecture Conservation

(Colloquium)

Norbert Baer



# Support the IFA





# Connoisseurs Circle

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

## Auditing Privileges

Connoisseurs Circle members receive the privilege of auditing Institute courses that cover a range of topics within art history, conservation, and archaeology. Recent courses included Philippe de Montebello's *Art on Display: Context, Meaning, Affect; Prevention Conservation* with Hannelore Roemich; and *How to Look at Chinese Painting* with Jonathan Hay, to name a few.

## Special Events

Members also receive invitations to 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 art collections, the Connoisseurs Circle offers something for every interest. Recent events included a collection visit at the home of Roberta and Richard Huber, leading collectors of Latin-American colonial art, as well as a private studio visit with Abstract Expressionist sculptor Mark di Suvero. Programs expand beyond New York City as well, with domestic day-trips and global experiences.

To learn more about the Connoisseurs Circle please contact Andrea Yglesias at [andrea.yglesias@nyu.edu](mailto:andrea.yglesias@nyu.edu) or (212) 992 5812 or visit the IFA website at [ifa.nyu.edu](http://ifa.nyu.edu)

## Connoisseurs Circle Executive Committee

Stephen R. Beckwith, Chair

William L. Bernhard

Jane Draizen

Roberta Huber

Stephen S. Lash

Guillaume Malle

Patricia Rubin (ex-officio)

David Tobey

Alicia Volk



Connoisseurs Circle members visit the private collection of Roberta and Richard Huber.



# IFA Legacy Society



Institute of Fine Arts  
Legacy Society

The IFA Legacy Society is a special group of 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 IFA Legacy Society's Founding members. Their loyalty to the Institute will further art history, conservation, and archaeology scholarship into the future.

To start planning your gift to the Institute or to alert us you have done so already, please contact Hope O'Reilly, Director of Development, at [hope.oreilly@nyu.edu](mailto:hope.oreilly@nyu.edu) or (212) 992 5869.

## IFA Legacy Society

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Katherine F. Brush\*  
Ruth Butler\*  
Anne\* and Joel Ehrenkranz  
Margaret Holben Ellis\*  
Maria Fera\*  
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Allen Rosenbaum\*  
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Joan Troccoli\*  
Patricia Waddy\*  
Phoebe Dent Weil\*  
Eric Zafran\*  
Anonymous (4)

\*IFA alumni

## Corporate Patron Program

The Corporate Patron Program provides the opportunity for corporations and small businesses to align their philanthropy with their important 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 Corporate Patron Program, please contact Andrea Yglesias at [andrea.yglesias@nyu.edu](mailto:andrea.yglesias@nyu.edu) or (212) 992-5812 or visit the IFA website at [ifa.nyu.edu](http://ifa.nyu.edu).

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Institute of Fine Arts Annual 2014 - 2015



# IFA Fellowships

## Endowed Fellowships

### Alfred Bader Fellowship

For the study of Dutch art in Holland

### Andrew W. Mellon Foundation Fellowship

For the study of conservation

### Bader Fellowship in Italian Art

For the study of art in Italy

### Barbara P. Altman Fellowship

For student summer travel

### Beatrice Stocker Fellowship

Tuition assistance for doctoral candidates

### Bernard Berenson Fellowship

For doctoral study in the field of Italian art

### Bernard V. Bothmer Memorial Fellowship

For the study of ancient Egyptian art

### Charles and Rosanna Batchelor Fund

For student summer travel to study Mediterranean art and archaeology

### Classical Art or Archaeology Fellowship in Honor of Leon Levy and Shelby White

For doctoral candidates studying classical art and archaeology

### Cook Payer Fellowship

In memory of Walter W.S. Cook

### Donald S. Gray Fellowship

For student travel

### Elizabeth A. Josephson Fellowship

Tuition assistance for doctoral candidates

### Elkow Muller Fellowship

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

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

For the study of Latin American art

### Florance Waterbury Fellowship

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

### Florence and Samuel Karlan Memorial Fellowship

To support a student who presents evidence of creativity and initiative

### Isabel and Alfred Bader Fellowship in Dutch Art

For the study of Dutch art at the IFA

### J. Paul Getty Trust Fellowship

For internships in conservation

### James R. McCredie Summer Grant

For student summer travel to archaeological excavations in classical lands

### Jean B. Rosenwald Fund

For student summer travel

### Judy and Michael Steinhart Fellowship

Support for doctoral candidates at the discretion of the Director

### Khalil R. Rizk Travel Fellowship

For student travel in Italy

### Larry Gagosian Fellowship in Modern Art

For doctoral candidates studying Modern art

### Leon Levy and Shelby White Fellowship

For internships in the field of conservation

### Lila Acheson Wallace Fellowship

For the study of Egyptian, Modern, Ancient Near East, Greek, and Roman art

### Marica and Jan Vilcek Fellowship in Art History

To support doctoral candidates

### Marica and Jan Vilcek Fellowship in Conservation

To support conservation students

### Martin and Edith Weinberger Fund

For scholarly purposes, including travel

### Nancy Lee Fellowship

Support for outstanding doctoral candidates

### National Endowment for the Humanities Fellowship

For the study of conservation

### Paul Lott Fellowship

Tuition support for IFA students

### Pearson Travel Fellowship

For student summer travel

### Peter Jay Sharp Foundation Fellowship

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

### Phoebe Dent Weil Fund for Art Conservation Education

To support training and research programs in art conservation

### Richard Krautheimer Fellowship

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

### Robert Chambers Memorial Fund

For student travel





**Robert Goldwater Fellowship**  
Support for outstanding doctoral candidates

**Robert Lehman Fellowship for Graduate Study in the Fine Arts**  
For students showing promise of making distinguished contributions to the field

**Roslyn Scheinman Fellowship**  
To provide tuition assistance to IFA students who demonstrate academic merit

**Starr Foundation Fellowship**  
For the study of Asian art

**Stein Family Fellowship**  
Support for outstanding doctoral candidates

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

**Theodore Rousseau Fund**  
For doctoral candidates who are considering museum careers, for travel and study abroad in the field of European painting

**Walter W. S. Cook Fellowship**  
For study in Spain, or the study of medieval art and architecture

**Willner Family Fellowship**  
For scholarly purposes, including travel to Israel and work at the Israel Museum, Jerusalem

## Annual Fellowships

**Andrew W. Mellon Foundation Fellowship**  
Support for conservation students

**Baroness Zerilli-Marimò Travel Fund**  
To support student travel and research

**Connoisseurs Circle Fellowship**  
Support for outstanding doctoral candidates

**Dedalus Foundation Fellowship**  
Support for a third-year conservation student

**Donald P. Hansen Student Travel Fund**  
To support student travel and research in Ancient Near Eastern and Mediterranean art and archaeology

**Elisabeth Hackspiel-Mikosch Scholarship in Decorative Arts**  
To encourage the study of the decorative arts, in particular the study of textile arts or cultural history of dress.

**Hagop Kevorkian Conservation Fellowship**  
Support for conservation students

**Ida and William Rosenthal Foundation Fellowship**  
For the support of an incoming student at the IFA

**John L. Loeb, Sr. Fellowship**  
To support first- and second-year students at the IFA

**Kaplan-Fisch Fellowship**  
Provides tuition, stipend, and travel support for the connoisseurship of European paintings

**La Pietra Conservation Stipends**  
To support conservation students traveling to Villa La Pietra

**Leon Levy Fellowship in Archaeological Conservation**  
Provides financial support for visiting scholars studying archaeological conservation

**Mario Modestini Fellowship in Paintings Conservation**  
To support paintings conservation students

**National Endowment for the Humanities Fellowship**  
Support for conservation students

**Pierre and Tana Matisse Foundation Fellowship**  
To increase the stipends for doctoral candidates

**Rachel Davidson and Mark Fisch Fellowship**  
Support for outstanding doctoral candidates

**Richard Ettinghausen Fellowship in Islamic Art**  
Fellows supported by the Hagop Kevorkian Fund

**Samuel H. Kress Foundation Aphrodisias Fund**  
To support conservation students traveling to Aphrodisias

**Samuel H. Kress Foundation Selinunte Fund**  
To support conservation students traveling to Selinunte

**Selz Foundation Conservation Fellowship**  
Support for conservation students

**Shelby White and Leon Levy Travel Grant**  
To support travel for students after the completion of their first year

To learn about ways in which you can support IFA students, please contact Andrea Yglesias at [andrea.yglesias@nyu.edu](mailto:andrea.yglesias@nyu.edu) or 212 992 5812.



# Momentum Campaign

The Institute of Fine Arts, in conjunction with New York University's \$1 billion Momentum Campaign, has a goal to raise \$50 million for student support by 2017, to ensure that future art historians, conservators and archaeologists have the chance to achieve their dreams, unlock their potential and unleash their ambition. We are nearly halfway to our goal having raised \$23 million from the Institute's trustees, alumni, faculty and friends. *Join these visionaries and make your gift to support our future arts leaders today- a gift at any level is greatly appreciated.*

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Catherine Coleman Brawer\*  
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Deborah Loeb Brice

Estrellita\* and Daniel Brodsky

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Marguerite and  
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Eileen and Michael Cohen

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Current students and recent alumni at the 2015 IFA Alumni Reunion.



Anne N. Rorimer*	Judy and Michael Steinhardt	Marie-Hélène Weill
Kenneth J. Rosenbaum	Stephanie Stokes*	Felecia Weiss
Elaine Rosenberg	Mildred Suesser	Maya Lin and Daniel Wolf
Mimi and James B. Rosenwald, Jr.	Anna Marguerite McCann* and Robert D. Taggart	Reva June Wolf*
Patricia Allen Ross	Aso Tavitian	Gina Xu
Lisa A. Rotmil*	Maurice Tempelman	Eric M. Zafran*
Tina Samii	Cristin Tierney*	Dale* and Rafael Zaklad
Fredric T. Schneider	Susan B. Tirschwell	Baroness Mariuccia Zerilli-Marimò
Nancy Peretsman and Robert Scully	Julie and David Tobey	Nadia Zilkha
Lisa and Bernard T. Selz	Anne W. Umland*	Nicholas S. Zoullas
Christine M. Singer*	Jan T. and Marica Vilcek	Anonymous (4)
Betty Selly Smith*	Alicia and Norman Volk	
Virginia St. George Smith	Stark* and Michael* Ward	
Deanie and Jay Stein	Susan M. Wasserstein	

Includes commitments of \$1,000 or more made since the beginning of the Momentum Campaign on September 1, 2011. Please contact Hope O'Reilly, Director of Development at [hope.oreilly@nyu.edu](mailto:hope.oreilly@nyu.edu) or 212-992-5869 to discuss your giving priorities.

# Annual Donors to the Institute

*Philanthropy plays an essential role in fulfilling the Institute's mission to educate future generations of art historians, conservators and archaeologists. We gratefully acknowledge the generosity of our supporters.*

## \$5,000,000+

Jan T. and Marica Vilcek

## \$1,000,000-4,999,999

Andrew W. Mellon Foundation

Anne\* and Joel Ehrenkranz

Nancy Lee\*

Samuel H. Kress Foundation

Judy and Michael Steinhardt

Anonymous

## \$400,000-999,999

Leon Levy Foundation

Deanie and Jay Stein

## \$100,000-399,999

1984 Foundation

Larry Gagosian

Anonymous (3)

## \$50,000-99,999

Estrellita\* and Daniel Brodsky

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## \$25,000-49,999

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## \$10,000-24,999

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Eileen and Michael Cohen

Lise Scott and D. Ronald Daniel

Georgia Riley de Havenon and Michael de Havenon

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Lois Severini\* and Enrique Foster Gittes

Ida and William Rosenthal Foundation

Christina and Guillaume Malle

Dianne Dwyer Modestini

Victoria and Samuel I. Newhouse, Jr.

Cynthia Hazen Polsky and Leon Polsky

Jonathan D. Rabinowitz

Elizabeth and Reuben Richards

Elaine L. Rosenberg

Patricia Allen Ross

Mildred Suesser

Aso Tavitian

Julie and David Tobey

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## \$5,000-9,999

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Virginia St. George Smith

Stephanie Stokes\*

Susan B. Tirschwell

Maya Lin and Daniel Wolf

Gina Xu

Nadia Zilkha

Anonymous

*This list includes commitments received from April 1, 2014 to April 1, 2015.*

*\*IFA alumna/us*

For information on how you can support the IFA, contact Andrea Yglesias at [andrea.yglesias@nyu.edu](mailto:andrea.yglesias@nyu.edu) or (212) 992 5812.







Students looking at paintings from the Kress Collection in the Conservation Center.



Opening night of the Great Hall Exhibitions featuring the artwork of Felix Gonzalez-Torres.









Abydos excavation, 2014. Photo credit: Greg Maka.

