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Art History and Archaeology

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The Conservation Center

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



THE INSTITUTE OF FINE ARTS

Welcome from the Director

ach year the *Annual* faces in two directions, Janus-like, looking back at some of the year's activities and achievements and forward to the upcoming year's academic program. That is a comprehensive gaze, but by no means does it comprehend all that has happened or much of what we can anticipate. For both, keep your eyes on the website. Turn to our video archive to view or re-view a selection of the lectures and conferences that have taken place. Find out about current research, about faculty and students, about exhibitions, excavations, and alumni achievements. Check the schedule of events, and plan to be part of what is going on. Note our new look - one result of the past year's brainstorming about The Institute's profile and its communication strategies. And take note of the fact that we have dropped the nickname IFA and affirmed our identity as The Institute, which is a statement of that identity as a community of researchers and a place for advanced study and teaching in our interconnected disciplines of art history, archaeology, and conservation.

Highlighting the past year in this letter is always a difficult task. There are too many options. So I have decided to leave it to you to make your own choices to star as you read what follows. Instead I will point out a few things to anticipate. In the autumn the Great Hall Exhibition program will expand from its twiceyearly installations of works by leading contemporary artists to include longer loans of paintings displayed throughout the public rooms on the ground floor. Both projects are organized by student curators working with artists, dealers, galleries, and collectors, and faculty coordinator, Robert Slifkin, who has been joined this year by Board member, Valeria Napoleone (herself a passionate and major collector, promoter, and sponsor of works by contemporary women artists). We will also be continuing our Crossing Boundaries conversations, following last spring's sessions with two more cross-institutional workshops to examine the terms, the methods, the means, and the actual and historical consequences of realigning the geography of art and art history. The topics for each conversation are devised by student coordinators in collaboration with alumna and Board member, Alexandra Munroe

(Senior Curator of Asian Art and Senior Advisor of Global Arts at the Solomon R. Guggenheim Museum). I have selected those two projects from among many other activities because they represent the ways that we cross generations and mix and match among members of The Institute to work creatively and collaboratively in our fields, across institutions, and across the art world widely defined.

The autumn will also be dedicated to appointing the next director of The Institute, who will be responsible for taking The Institute forward at a time when NYU will be positioning itself according to the vision of its new president. That is an uncertain, if exciting, prospect. Having had the honor of directing The Institute over the past seven years, I can say with certainty that its outstanding faculty, students, staff, alumni, Trustees, and supporters have the collective strength, resilience, and every gift of energy, intellectual acumen, deep wisdom, and individual and institutional dedication to engage with that future with the same distinction that characterizes its past – all those qualities that have made it The Institute.

Patricia Rubi

Patricia Rubin
Judy and Michael Steinhardt Director
The Institute of Fine Arts



Entrance to the James B. Duke House

Message from the Chairman

s I look back on my first year as Chairman of The Institute of Fine Arts Board of Trustees, I am filled with pride and gratitude: pride for the tremendous accomplishments of The Institute's faculty, students, and alumni; and gratitude for the steadfast generosity of so many members of our community. Due to this support, 2016 marks the most successful fundraising year in The Institute's history, with over \$14.5 million raised.

We have passed the \$30 million mark of our \$50 million Momentum Campaign for student support. beginning its final year in 2017. We are enormously grateful to the donors who have contributed to this vital initiative and in so doing, have brought us to this remarkable achievement (see page 80). We are determined to fulfill our highest ambitions for this campaign, which allows The Institute to attract and retain some of the most talented scholars in the fields of art history, archaeology, and conservation.

The Connoisseurs Circle continues to be one of the most vibrant patron programs in New York City: course auditing privileges, private collection and artist studio visits; curator-led exhibition tours; and day trips are just some of the benefits of membership. Our Legacy Society, which recognizes donors who have made a commitment to The Institute in their estate plans, also continues to flourish, with 30 members (see page 75).

It is was with great pleasure that we welcomed our newest Trustee, Valeria Napoleone, to the Board in 2016. A London-based art collector and patron, Valeria is focused on the work of contemporary women artists. She is head of the Development Committee at the non-profit gallery Studio Voltaire; a Trustee of the Contemporary Art Society; sits as a member of the Board of the Fashion Arts Foundation of the British Fashion Council: and is a member of the President's Global Council at NYU. In June 2015 Valeria launched "Valeria Napoleone XX," a new platform for projects and initiatives that work towards increasing the representation of female artists in major museums. Valeria received a BA from NYU's Arthur L. Carter Journalism Institute and an MA in Art Gallery Administration at the Fashion Institute of Technology, NYC.

From our Great Hall Exhibitions, to public lectures, to conferences and symposia, The Institute has never provided a wider array of opportunities for those with a passion for art.

Marica Vilcek Chairman

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Hope O'Reilly (until 9/2016)
Director of Development

Andrea Yglesias (until 11/2016) Development Officer

Kathryn Falato Development Officer

Joseph Moffett
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Jessica Cayer Grants Administrator

Amelia Catalano Manager, Laboratories and Study Collection

Kevin Martin

Academic Advisor

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Rita Berg (until 1/2016) Samuel H. Kress Fellow in Painting Conservation

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Wilfred Manzo Facilities Supervisor

Richard Nealon Assistant Facilities Supervisor

Robert Doucette
Building Operator

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Lisa McGhie Financial Analyst

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Daniel Biddle Supervisor, Conservation Center Library

Michael Hughes Reference and Public Services Librarian

Kimberly Hannah Library Assistant

Shirin Khaki Library Assistant

Gary Speziale Special Projects Assistant

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Nita Lee Roberts Photographer

Fatima Tanglao Circulation and Reference Assistant

Public Safety

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James Cook Public Safety Officer

Egerton Kelly
Public Safety Officer



The Institute | A Brief History

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

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



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





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

The curriculum was designed as a "three-legged stool" by which the conservator is supported in equal measure by art historical study, scientific training, and practical experience—an interdisciplinary approach that still forms the core of the program. Initially located in the 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 2,400 advanced degrees and trained a high number of the world's most distinguished art history professors, curators, museum administrators, and conservators.





the Institute In the forefront



Faculty and Fields of Study

Administrators

Patricia Rubin

Judy and Michael Steinhardt Director: Professor of Fine Arts Italian Renaissance art: museums. collecting, and cultural patrimony; historiography; portraiture; graphic arts

David O'Connor

Deputy Director for Faculty and Administration; Lila Acheson Wallace Professor of Ancient Egyptian Art: Co-Director. Yale University-University of Pennsylvania-Institute of Fine Arts. NYU Excavations at Abvdos Ancient Aegean, Egyptian, Greek and Roman Art; Archaeology

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

Marvin Trachtenberg

Director of Masters Studies: Edith Kitzmiller Professor of the History of Fine Arts Architecture; Early Christian, Byzantine, and Western Medieval Art: Renaissance Art

Hannelore Roemich

Chair of the Conservation Center: Professor of Conservation Science

Light and color; 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, at European courts, seventeenth century

Jean-Louis Cohen

Sheldon H. Solow Professor in the History of Architecture Nineteenth- and twentieth-century architecture and urbanism in Germany, France, Italy, Russia, and North America: contemporary issues in architecture, town planning, and landscape design

Thomas Crow

Rosalie Solow Professor of Modern Art: Associate Provost for the Arts Seventeenth- and eighteenthcentury 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 Humanities. The 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; Mediterranean integration: Crete; art and Greek progress from infiltration to Greek statehood, second to first 1500-1800; history of collecting; art millennium BCE; political origin and role of Classical art

Robert S. Lubar

Associate Professor of Fine Arts Twentieth-century European art (France and Spain); art since 1945 in Europe and America; critical theory

Clemente Marconi

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

University Professor

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 The Institute of Fine Arts Iconoclasms 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

Hsueh-man Shen

patrimony

Assistant Professor of Fine Arts: Ehrenkranz Chair in World Art Funerary and religious practices in pre-modern China; Helen Gould Sheppard Professor 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 architecture

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

in the History of Art; The 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

Kathleen Weil-Garris Brandt Conservation and technical art history

Professor of Fine Arts, The 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; Conservation Consultant, Villa La Pietra

of medieval sculpture; decoration of late medieval German sculpture; conservation of modern sculpture

Dianne Dwyer Modestini

Research Professor, Kress Programs in Paintings Conservation Conservation of Works of Art and Artifacts

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, Greece Greek archaeology and architecture

Linda Nochlin

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

Associate Faculty

Dipti Khera

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

Meredith Martin

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

Michele Matteini

The Institute of Fine Arts Late Imperial Chinese painting and material culture; antiquarianism and collecting culture; Qing history; artistic exchanges: eighteenthcentury 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

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

Curator of Medieval Art and The Cloisters, The Metropolitan Museum of Art; Coordinating Curator, Curatorial Studies Program; Member, Joint Assistant Professor of Art History. 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

Michael Gallagher

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

William Hood

Visiting Professor, The 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

Jacqueline Lichtenstein

Kirk Varnedoe Visiting Professor (Spring 2016); Professor of Aesthetics and the Philosophy of Art, University of Paris IV—Paris-Sorbonne

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

Robert Storr

Dean, School of Art, Yale University Bellarmine Museum,

Adrian Sudhalter

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

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, The 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

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

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

Lawrence Becker

Senior Conservator, Sherman Fairchild Department for Objects Conservation, The Metropolitan Museum of Art, New York

Thea B. van Oosten

Conservation Scientist Emerita, Cultural Heritage Agency of the Netherlands

Additional Conservation Consultants Villa la Pietra

Pam Hatchfield

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

Jack Soultanian, Jr.

Conservator, The Metropolitan Museum of Art

Deborah Trupin

Textile Conservator, New York State Bureau of Historic Sites

George Wheeler

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

The 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

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

Anna Serotta

Consulting Conservator, Selinunte Excavations

Alexander Sokolicek

Field Director, NYU Excavations at Aphrodisias





Institute of Fine Arts Honorary Fellows

2016

Navina Najat Haidar

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

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



Judith Praska Distinguished Visiting Professor in Conservation and Technical Studies

awrence Becker received a master's degree in art history and an advanced certificate in conservation from the Institute of Fine Arts in 1982 and has been a practicing conservator for over thirty-five years. Initially concentrating primarily on the conservation of archaeological sculpture and objects from Egypt, West Asia, and the Greco-Roman world, his focus gradually shifted during his career toward the arts of South, Southeast, and East Asia. The majority of his career has been spent at The Metropolitan Museum of Art, where he was Sherman Fairchild Conservator in Charge of the Objects Conservation Department from 2003 - 2014 and Senior Conservator from 2014 - 2016. He has played a leading role in the Indian Conservation Fellowship Program, working with colleagues in the U.S., the Netherlands and India to enhance the professional development of younger Indian conservators and help address collection needs at Indian museums, monuments, and archaeological sites.

hea B. van Oosten received a master's in analytical chemistry from the University of Amsterdam and specialized in polymers at the National Dutch Graduate School of Polymer Science and Technology. For 36 years, Thea was a conservation scientist at the Cultural Heritage Agency of the Netherlands (RCE, former ICN) in Amsterdam before she retired in 2011. In addition to her professional experience, Thea comes to us with an extensive teaching record. As a recognized expert in the conservation of modern and contemporary art and design objects, she has contributed to several publications and books, such as Modern Art, who Cares, Plastics, Collecting and Conserving, Plastics in Art and Preservation of Plastic Artefacts in Museum Collections. One of her research topics was the consolidation of polyurethane foams, which resulted in a book published in May 2011, called PUR Facts, Conservation of Polyurethane foam in Art and Design. In spring 2016, Thea received a stipend as Independent Scholar at the Getty Conservation Institute to complete her most recent book titled A Matter of Choice: Properties of Plastics for Conservation.

Special Appointments



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

s a Mellon Postdoctoral Fellow at The Institute (2015–2016), **Andrew Finegold** worked on his book project, *Vital Voids: Cavities, Holes, and the Philosophy of Nothingness in Ancient Mesoamerica*. This study, 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 expands 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.

Andrew also presented new research on the self-referentiality on Mimbres painted bowls at several venues, including to The Institute community as a Work-in-Progress talk, and he is in the process of developing these ideas into an article. The volume *Visual Culture of the Ancient Americas: Contemporary Perspectives*, which he co-edited with Ellen Hoobler, is forthcoming from University of Oklahoma Press. As a founding director of the Pre-Columbian Society of New York (PCSNY), a 501(c)3 non-profit organization dedicated to promoting the study of ancient American art and culture, Andrew helped organize a series of lectures by emerging and established scholars at The Institute. The PCSNY lecture series will continue in the 2016–2017 year with an exciting selection of talks taking place at the Duke house. Andrew will not be around to attend these, however, as he will be joining the faculty of the University of Illinois Chicago as an Assistant Professor of Art History.

Kirk Varnedoe Visiting Professorship

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).



Jacqueline Lichtenstein

acqueline Lichtenstein is a French scholar and Professor of Aesthetics and the Philosophy of Art the University of Paris IV -Paris-Sorbonne. Her academic research examines European art of the 17th and 18th centuries, often focusing on the critical discourses within the field of art and art history that have developed since the Renaissance. She is the author of La couleur éloquente published in French in 1989 (The Eloquence in Color, 1993) and co-editor, together with Christian Michel, of the multi volume edition titled Conférences de l'Académie royale de peinture et de sculpture (2007-2010). Professor Lichtenstein has previously taught at the University of California, Berkeley and was the Fall 2011 Edmond J. Safra Visiting Professor at the National Gallery of Art in Washington, D.C.

Institute Honorary Fellowship

The 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.

Navina Najat Haidar

avina Najat Haidar received her doctorate from the University of Oxford's Oriental Institute and subsequently held a fellowship at the Ashmolean Museum. She presently serves as Curator in the Department of Islamic Art at The Metropolitan Museum of Art. From 2002-2011 she was dee ply involved in the planning of the Museum's permanent Islamic galleries. This lengthy undertaking involved coordination between many specialists from the areas of academia, education, design, architecture and outreach, and included special features such as the Moroccan court, constructed by artisans from Fez.

Navina has curated a number of special exhibitions, including *Sultans of Deccan India, 1500-1700, Opulence and Fantasy (2015)*; *Treasures from India*; and *Divine Pleasures: Rajput Painting from the Kronos Collection (2016)*. She lectures on Islamic and Indian art, and also publishes regularly in scholarly journals, as well as in the general press. Navina has taught as part of the curatorial studies program, and supervises Fellows and students, both officially and as an informal mentor.

Navina is planning a future exhibition on the Mughal period. She is concurrently working on a book on the Mughal pierced window *Jali* screen and on a research project on diamonds. She is active in various on-line projects and serves on the museum's web committee. Navina is also involved in several independent educational, conservation and creative initiatives in the Middle East and India.



Spotlight on Faculty



In May 2016, Professor Günter Kopcke announced his upcoming retirement after 47 years of teaching at The Institute. He was honored with a warm reception held at the home of Judith and Michael Steinhardt. Speakers included Professors Patricia Rubin, Hannelore Roemich, and Jonathan Hay; and PhD candidate Guillaume Mallé. Digital Media and Computer Services administrator Jenni Rodda collected reminiscences from three decades of Professor Kopcke's former student assistants, noting that "the most important lives Professor Kopcke has touched over the years are his students:"

Michael the course of each term. The visual resources staff knew him as the faculty member who single-handedly overwhelmed the entire department with his volcanic eruptions of slide and scan orders. But the audience at his Friday morning lectures – all they knew was that he spoke with fire, delivering sermons and arias and diatribes with such visceral force and natural effect that many fell under the false assumption that he held forth extemporaneously.

The library staff might have known him as the faculty

member who required so many books on reserve that

they had to be rotated on and off his shelves over

From Kathleen Moles, Curator, Museum of Northwest Art, La Conner, Washington (MA 1997)

"Aristotle wrote: 'The aim of art is to represent not the outward appearance of things, but their inward significance.' Those of us fortunate to have been students of Dr. Kopcke learned this from him: it is how he teaches; it is how he lives. What a great legacy he leaves, with his many students in this world!"

From Sara Chan, freelance front-end software developer, Denver, Colorado (MA 2004)

"Most students knew that on any given morning, evening, weekend, Professor Kopcke was the one faculty member most likely to be spotted padding about The Institute. Perhaps some thought he had just come to be at home in the building, or that he might have been beavering away at some next great publication to bear his name. The truth, I believe, was that nearly all his time and energies were channeled into teaching – planning out his classes, gathering materials, curating his images, simply agonizing over what to say.

I don't believe anyone – certainly not I, his class assistant for years – ever fully estimated, let alone appreciated, the total magnitude of preparation, deliberation, craftsmanship, that went into each and every Kopcke course. Perhaps only his personal computer had some inkling, as the poor thing crashed now and again, faltering under the weight of his 200-some-slide PowerPoints and 15 simultaneously open Word documents containing 55 or so simultaneous trains of thought ... Modern technology continually failed to keep pace with the Kopcke mind.

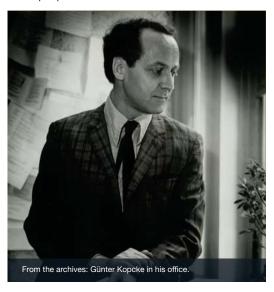
Upon hearing that Professor Kopcke approaches retirement, I find it difficult to imagine. I wonder what it means. I know what I hope it means: I hope it means the philosopher will find a beach chair and an umbrella – somewhere far from books, computers, responsibilities – wet his mustache down with cold beer foam, set his mind to being as free and daring as he always goaded his students to be, and take some time to enjoy – not think about, not try to articulate, not wrack his brain for the best image to illustrate ... but just enjoy – some leisure and beauty and light."

From Gabriella Perez, Senior Associate at the Michael Rosenfeld Gallery, New York (MA 2013)

"In preparing to think about my tribute to you, Professor Kopcke, I revisited my notebooks from The Institute. Starred and highlighted next to the date, November 4, 2011, the first of many lectures I heard you give, I wrote 'best lecture ever.' Funny – because I found this same note – 'best lecture ever' – from another given in September 2012 and again in February 2013. So we know you're consistent!

Professor Kopcke, you are one of a kind. You are encouraging and kind, taking genuine interest in each of your student's progress. You are brilliant and challenging, placing importance on learning and critical thinking rather than obtaining the 'right grade.' You are a historian-philosopher, making the art of civilizations past relevant for younger generations by teaching the human condition. You are a gem, and when you laugh, you get the most wonderful twinkle in your eyes!

Professor Kopcke, as you look back tonight over the years you've spent at The Institute and the hundreds of students you've taught, I hope that you gain a real appreciation for just how many minds you've sharpened and lives you've touched. It's hard to imagine the halls of The Institute without you, but we thank you for all that you've given this institution and each of us over the last 47 years. You are an educator in the highest sense. You've enriched our lives and community immeasurably, and you've challenged us to become not only better art historians but also better people."



Current Research

Mia M. Mochizuki

Mia M. Mochizuki is Associate Professor of the History of Art at New York University Abu Dhabi and The Institute of Fine Arts. Professor Mochizuki's research has focused on the material cultures of the Renaissance and the Baroque, particularly in regard to the recycling of art and early modern art networks. She teaches courses on the art of the Dutch Golden Age, iconoclasm, and aspects of global art history, 1500-1800. For The Institute's Annual, she describes some of her current projects.



fter a background in Northern European art history, I became fascinated by objects produced by the contact of multiple cultures. Since the formation of the discipline of art history coincided with the construction of modern national identities, these are objects that have often been overlooked, despite being significant works in some of the great collections of the world. My current book project concerns the art that grew out of the sustained sixteenth-century European contact with the rest of the world via political, trade and religious networks like the Portuguese overseas outposts, the Dutch East India Company and the Society of Jesus. Recent related articles have treated such topics as the changing status of



the copy initiated by the world-wide circulation of images and the role of place in cross-cultural interpretation.

My interest in fostering a truly global art history has led to my co-editing and writing the introduction to the proceedings of a major international conference I organized at the NYU Abu Dhabi Institute in January 2016 on *The Nomadic Object: Early Modern Religious Art in Global Contact*. Scholars participated from the US, Canada, Europe, Asia, the Middle East and South America, and the global art history network of NYU was well represented in a city that will become a new center for the contemporary art world with its planned Guggenheim and Louvre sites.

This year I was also invited to publish a volume of Japanese translations of some of my articles on early modern contact between Japan and the West. Entitled *Dawn of a Global Age* to reference how the adoption of a global framework for Dutch art has updated landmark exhibitions like the *Dawn of the Golden Age: Northern Netherlandish Art, 1580-1620* at the Rijksmuseum in 1993, these ideas present some of the conceptual foundations I will use in my lecture class on Dutch art of the Golden Age at The Institute this Fall.

As part of my commitment to the importance of an international perspective on art history, and the need for humanities research institutes to be in greater contact, I continue to participate in several multi-year research workgroups. One group convened by The Institute for Reformation Studies at the University of St. Andrews will result in a dedicated volume of Art History in 2017, in which I show how a curious post-Reformation reliquary can demonstrate what the global flow of materials adds to art history. In a second ongoing workgroup organized by the École des Hautes Études en Sciences Sociales, Paris, and the École Française, Rome, we will produce a multi-authored monograph on Jerónimo Nadal, S.J.'s Evangelicae Historiae Imagines (Antwerp, 1593), one of the most popular books to circumnavigate the globe in the sixteenth century, where I will offer a paper on how network-based methodologies can be used to understand the afterlives of objects. In a third workgroup at the International Research Center for Japanese Studies (Nichibunken), Kyoto, that has just begun, I look forward to going out in

the field this summer to visit the remote Goto Islands off the coast of Nagasaki and study the surviving objects of Japan's first encounter with the West.

Current Research

Robert A. Maxwell

Robert A. Maxwell is the Sherman Fairchild Professor of Fine Arts at The Institute.



number of years ago I became interested in a genre of illuminated manuscript that was unknown to most scholars—illuminated legal texts. These are particularly rare for the period that interests me, the eleventh through thirteenth centuries. I explored a few of them in some articles and kept searching through archives and manuscript collections for more. As I found more scattered across France, Spain, Germany and Italy, I began to see patterns in their pictorial programs. Each manuscript is unique, responding to local conditions and specific legal needs, but similar issues came consistently to the fore in the illuminations—an interest in showing the history of legal precedent, in pictorializing memories of past engagements and agreements, showing the oral and performative nature of legal tradition. I came to see these issues as intersecting with the pictorial strategies that prevailed in related types of manuscripts, especially historical works like chronicles and annals. Increasingly my project turned on guestions of historical representation, of which the legal "documentary" tradition was but one subset, and seemed to hint at important cultural shifts. It was in part the inspiration for an international conference I organized, whose papers have been published as Representing History, 900-1300: Art, Music, History (2010).

The project has now grown into a book-length study of the role of illumination in the conception of history and practice of historical representation. It is tentatively titled Art Inventing History: Documentary Culture and the Rise of Medieval Pictorial Narrative. and will provide the first assessment of legalhistorical manuscripts from the Romanesque and Early Gothic periods. It investigates images' contribution to the discourse of history during a crucial period, one often characterized as a historical 'reawakening'. History-writing became the subject of ongoing debate, and the role that images progressively played to 'illustrate' history offers insights into perceived limitations of both history and imagery; that is, whether language or pictures could suitably represent the past. This crisis of history developed at a time when medieval society transitioned from traditionally oral practices to writing and literate culture, and the illuminations of legal memories reveal implicit tensions in that shift. These issues have significant bearing on our understanding of the role of images at this time. The project has been challenging, drawing me into medieval canon law, postmodern approaches to history, orality and linguistics, among others, but immensely rewarding. Whether I walk into the stately national library in Paris, dig at the back of some drawers in a dusty diocesan archive in rural Spain, or riffle through local archives of Italian hilltop towns, I know that more discoveries await.

Current Research

Kent Minturn

Kent Minturn is the Visiting Assistant Professor of Fine Arts at The Institute.



was raised in Kansas City and fancied myself an artist in middle school and high school. My interest in art history was piqued when I was 12 and my art teacher introduced me to a stack of old *Art and Man* magazines. At Amherst College, I majored in Fine Arts. They have an art/art history combined department so I was required to take studio courses as I studied art history. At some point I realized that I was better at researching and writing about art than I was at making it. However, I would say that to this day my background in studio art continues to inform my teaching. And, relatedly, I've always been drawn to artists who are also writers.

My interests are broad and cross various disciplines. I spend most of my time thinking about art, literature, and philosophy in 20th century France, but also write on film, and photography and the rise of new media, and art brut. My two current book projects are a revision of my dissertation (written at Columbia University under Prof. Rosalind Krauss), Contre-Histoire: The Art and Writings of Jean Dubuffet, for publication with Penn State University Press, as part of their Refiguring Modernism book series; and I'm editing an October Files volume on Dubuffet for MIT Press. Concomitantly I've tried to keep one foot in the world of galleries and museums. Most recently, I was involved with Aquavella Galleries loan show, Jean Dubuffet: Anticultural Positions (Spring 2016). In the future I would like to organize an exhibition on Swiss "outsider artist" (and Le Corbusier's cousin), Louis Soutter, focusing on the years he spent in America.

As far as current research goes, I'm still investigating Robert Motherwell's relationship with Meyer Schapiro. In the future, I see my research both moving forward and back in time. I am interested in contemporary artist Pierre Leguillon's work, and I've begun to conduct research for a more methodological article on "Early Freud for Art Historians." For the latter piece, I am interested in what Freud has to say about the visual before his overt foray into our discipline with, "A Childhood Memory of Leonardo da Vinci" (1910) and "The Moses of Michelangelo" (1914). To my mind it's fascinating how, after studying with J-M Charcot (who Freud described above all as ein Seher), Freud turns away from the visual in favor of words, or, "the talking cure." Yet it is precisely through words that the visual returns, especially in the parapraxis involving Luca Signorelli's painting, The Last Judgment (c. 1499), as described by Freud in the Psychopathology of Everyday Life (1901).



Work-In-Progress Series

The Work-In-Progress Series was initiated in 2013 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. PhD candidate Daniella Berman recounts the Series' progress.



started the Works-In-Progress series in 2013 upon realizing that there was no forum for our _ faculty members to present on their current work. While some faculty members opt to teach courses on their ongoing research, this rarely provides opportunities to discuss methodological issues and approaches. The Works-In-Progress series has become a locus for collegial exchange among faculty members and students. Particularly gratifying is the fact that presenters-faculty and advanced doctoral students-attest to the usefulness of the series and ensuing discussions to the development of their projects. Augmenting the robust intellectual offerings of The Institute, this series is unique in providing a workshop environment, allowing for conversations about the state of the field, distinct approaches and archives, as well as the particular directions and formulations of research projects.

In the 2015-2016 academic year, the various speakers (listed at right) presented on a wide array of subjectsreflecting the expansive range of The Institute's intellectual community. In the Fall, topics included a reconstruction of Donatello's Forzori Altar, the concept of "modern art" circa 1400 in Italy, the display and framing of Siam at the 1867 Paris Exposition Universelle, the role of the oil industry in

in twentieth-century Venezuelan modernism, Joseph Cornell's sculptural works responding to the ballet, and the concepts of memory and history in Romanesque manuscripts. In the Spring, talks considered mimbres painted bowls' self-referentiality, Sam Francis' edge paintings of the 1960s, sculptural representations of the foreigner in Ancient Egypt, nineteenth-century Korean painter Kim Chong-hui's ink paintings, Roman aesthetics of war, and eroticism in the representation of the nude male body, particularly in Renaissance Italy. These presentations served to develop dissertation and book chapters, conference presentations, and job talks. In the Fall of 2016, we will launch an online archive of this young series to facilitate the continued development of dialogue across The Institute's community.

Speakers

ROBERT BRENNAN **ELIZABETH BUHE** COLIN EISLER ANDREW FINEGOLD **MARCI KWON** MEREDITH MARTIN MICHELE MATTEINI ROBERT A. MAXWELL SEAN NESSELRODE TARA PRAKASH PATRICIA RUBIN KATHERINE WELCH

Student Spotlight

Sean Nesselrode Moncada

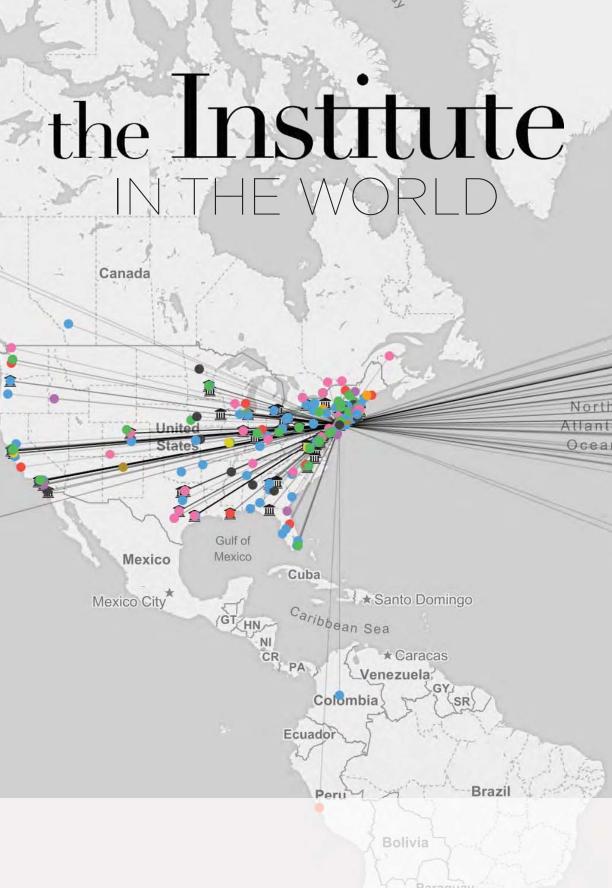
am a PhD candidate at The Institute of Fine Arts, specializing in modern and contemporary art of the Americas. My dissertation concentrates on Venezuelan modernist visualities in the mid-twentieth century, particularly as they relate to the rapid development of oil production for an emergent global market. The discovery and extraction of vast petroleum reserves, undertaken by foreign corporations, allowed the country to redefine itself in a dramatic and explicitly developmentalist fashion. In the span of a few decades, the country experienced a surge of infrastructural building and artistic experimentation that, I argue, was largely determined by the parameters established by the promise of oil production. In focusing on Venezuela as a case study, I am interested in the way that modernist narratives of progress are imbricated with the structures of industrial development, especially when they unfold in regions or nations that, in the global political imaginary, constitute the so-called periphery. Much of my interest comes from the very exciting yet unresolved state of the field of Latin American art. No longer emergent nor marginal, Latin American art has now entered into the modernist canon, and it has begun to create its own canons. In my research and in my activities at The Institute, I hope to interrogate the construction and proliferation of these canons by examining the ideological forces that buttress them.

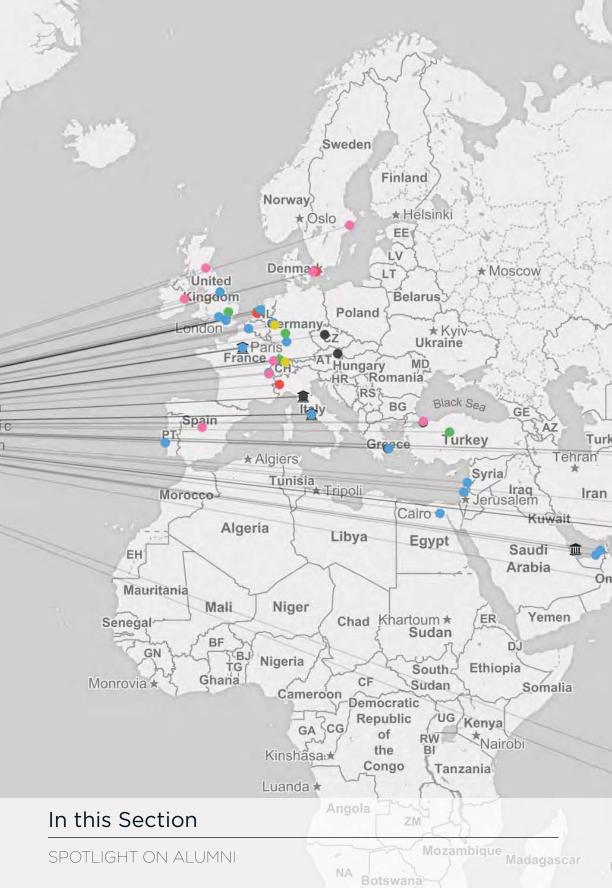
I was very fortunate to explore some of these considerations this past spring in a symposium for emerging scholars that I organized, along with eight of my fellow graduate students under the supervision of Professor Edward Sullivan. Held at The Institute, the symposium "Realisms: Politics, Art, and Visual Culture in the Americas" was entirely student-driven and generously sponsored by The Institute for Studies on Latin American Art (ISLAA) as part of the ongoing Latin American Forum. Now beginning its fourth year this fall, the Forum has become a space where scholars and curators interested in art of the Americas are invited to present their research in an informal, conversational setting.

In entrusting this past semester's programming of the Forum to his students, Professor Sullivan afforded us the rare opportunity to take an active role in the growing conversation surrounding the state of the field.

"Realisms" was chosen as a framework that would enable us to invite a younger generation of scholars interested in addressing the specificity of lived realities throughout the region in new, interdisciplinary models. It was, if I may say so, a very successful symposium. From examinations of the social lives of documentary photographs, to meditations on the legacy of political violence, to theorizations of the public performance of gender. the "Realisms" symposium presented some of the issues, themes, and voices that were most important to the nine graduate organizers. It argued for the specificity of regional histories and local realities at a moment in which they are beginning to be folded into an ascendant paradigm of global art history—a paradigm that is promising but not without its own potential pitfalls. In my own research and in my broader scholarly endeavors, I hope to take a critical approach that extends beyond to my objects of study or even my field of study. Rather, I am most keenly focused on the discursive and methodological structures that motivate the way we approach multiple visualities and multiple modes of being in the world.



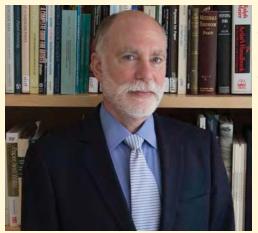




Spotlight on Alumni

Karl D. Buchberg

Karl D. Buchberg received his Certificate in Conservation from The Institute in 1984. He is now Senior Conservator at the Museum of Modern Art in New York.



started at The Institute in 1976 when Professors Majewski and Baer were the two main instructors. Other members of my class were Peggy Ellis, Nancy Ash (that made three paper conservators in one class--paper was the "hot" thing at the time). Dorothy Mahon. I had a brief stint at the New York City Municipal Archives (before there was a real lab there) and then moved to the Department of Rare Books and Special Collections at Princeton's Firestone Library. I had done my internship at the Library of Congress and although I was not trained as a book conservator (and I am not a book conservator) I had a familiarity with book issues. I was a oneperson lab and in addition to treatment I worked on installations of exhibitions in the small Rare Book Gallery. During that time, starting in 1984, I also taught at the Conservation Program of Columbia's Library School.

In 1986, I was offered a position at MoMA by Antoinette King, then Chief Conservator at MoMA but also long time paper conservator at MoMA. I started as Associate Conservator, progressed to Conservator the year later and then to Senior Conservator when Antoinette King retired in 1996. When I started at MoMA the paper lab consisted of Antoinette King, myself and a rotating position of Mellon Fellows. We were responsible for all of the works of art on paper in the collection: prints, drawings, architectural drawings (the Mies van der Rohe Archive of 17,000 drawings), photographs, and paper based works in the Painting and Sculpture department. The work then, as it is now, was mainly focused on works going into exhibitions, then loans and finally some time for works in the collection awaiting treatment. Conservators often did courier trips and I did many during the years. When Antoinette retired in the mid-1990s, I was promoted to Senior Conservator and became responsible for managing the Paper and Photo Conservation Labs.

In 2004, I began a decade long collaboration with Jodi Hauptman, then Associate Curator of Drawings and now Senior Curator of Drawings and Prints. The first exhibition we co-organized was Beyond the Visible: the Art of Odilon Redon, where a group of paper conservators examined every Redon drawing in our collection for media and manufacture. Following that, I worked with Jodi on the Georges Seurat exhibition and contributed an essay to the exhibition catalogue. In 2009, I started what would be my most extensive conservation treatment: the conservation of Matisse's The Swimming Pool. The treatment of this work. which in the end entailed 2000 hours of work, was the spark for the exhibition Henri Matisse: The Cut-Outs. I was not only the conservator for this exhibition, but for the first time in MoMA's history, a co-curator. The exhibition was an enormous success, with just over 724.000 visitors. Our latest collaboration was the exhibition: Edgas Degas: A Strange New Beauty, with a catalogue essay with my colleague Laura Neufeld. Our collaboration has been one of the major curatorconservator collaborations in the recent history, in my opinion.



Spotlight on Alumni

Kim Conaty

Kim Conaty earned her PhD from The Institute in 2014. She is now Curator at the Rose Art Museum at Brandeis University.



hen I decided to apply to PhD programs following my MA at Williams, I immediately thought of The Institute, an institution that I'd always held in great esteem and one that I'd increasingly seen as an excellent fit for my growing interests in both academic and museum careers. I chose The Institute for its unparalleled roster of professors—from Jonathan Brown to Linda Nochlin and then-faculty member Robert Storr—and its distinctive emphasis on object-based learning, exemplified through its association with the Conservation Center.

More so than I even recognized at the time, I greatly appreciate the variety of courses that I took to meet my distribution requirements; I never could have predicted the amount of times that I have drawn upon my knowledge in Colonial Latin American Art (which I studied further through my Levy Grant travel to Mexico) or Islamic Art (my unrelated minor), often in conversation with artists as they're pursuing their own research. And I know that the courses I took at the Conservation Center were extremely important to my former department at MoMA when I was first hired there in 2008. Beyond the material knowledge that I gained through that focus—bolstered by my inclusion of Conservation as the third topic for my Oral Examinations—I also developed important relationships

with some of the professors there, including Glenn Wharton (now professor of Museum Studies at NYU), with whom I ended up working at MoMA for several years.

One of the great things about The Institute is its location in New York, and I definitely took advantage of it. While completing my coursework, I worked as a researcher at the Whitney, on a catalogue raisonné project at a gallery, and loved my year-long graduate fellowship at the Grey Art Gallery. Plus, where else can you do provenance research at the Frick Library, dig into rare international periodicals and archives at MoMA, and interview the very artists you're studying in their studios in the same week? I got out to see art a lot, even when I felt like I didn't have time, and I never regretted it. In the final stretch of studying for my orals, I worked with colleagues from The Institute and other programs to do practice tests in museums, using works from the collection galleries at MoMA, the Whitney, and the Met as our sources. It was one of the best things I did to bring together what I'd learned in my solitary reading with the extraordinary masterworks in my city.

Immediately following my exams, I started full-time curatorial positions, first at the Whitney (2007–2008) and then MoMA (2008–2015), where I brought a depth and breadth of art historical knowledge coupled with practical experience that I'd pursued along the way. Many of us who studied contemporary art at The Institute have similar experiences, and I'm lucky to have so many of them as friends and colleagues in the field today. Now, at the Rose Art Museum (Brandeis University), I am thrilled to have the opportunity to work with an incredible postwar collection, manage a rotating exhibition program, and also be able to teach, now possible with the PhD that I (finally) completed along the way!





Spotlight on Alumni

Roxanna Marcoci

Roxana Marcoci earned her PhD degree from The Institute in 1998. Roxana is Senior Curator, Department of Photography at the Museum of Modern Art, New York, where she focuses on major acquisitions and exhibitions of modern and contemporary art. The recipient of the Center for Curatorial Leadership Fellowship in 2011, Roxana also chairs the Central and Eastern European group of MoMA's C-MAP (Contemporary and Modern Art Perspectives in a Global World). For the Annual, Roxana discusses how her studies at The Institute informed her career at MoMA.



y thesis at The Institute, conducted by Professor Kirk Varnedoe, focused on Constantin Brancusi's sculptural installation in Targu Jiu, Romania (Endless Column, Gate of Kiss, and Table of Silence, 1937-1938), the history of its reception, and its legacy. In 1999, I joined the curatorial staff at MoMA, first in the department of painting and sculpture and later in photography. I've always been interested in cross-disciplinary ideas and the porosity of media. Not surprisingly, I came to understand

Brancusi's sculptures through his photographs. In search of transparency, kineticism, and infinity, Brancusi used photography and polishing techniques to dematerialize the gestaltic materiality of traditional sculpture. The relationship between sculpture and photography became the thematic of a major exhibition I did at MoMA, *The Original Copy: Photography of Sculpture 1839 to Today* and its publication, which received the Outstanding Catalogue based on an Exhibition from The Association of Art Museum Curators.

The Institute's outstanding faculty has given me a broad knowledge base in art history and critical theory. Among the exhibitions I curated or cocurated at MoMA are extensive presentations of the work of Zoe Leonard (2015), Christopher Williams (2014), Taryn Simon (2012), Sanja Iveković (2011), Olafur Eliasson (2008), and Thomas Demand (2005), as well as thematic surveys including *Transmissions:* Art in Eastern Europe and Latin America, 1960–1980 (2015), Ocean of Images (2015), From Bauhaus to Buenos Aires: Grete Stern and Horacio Coppola (2014), The Shaping of New Visions: Photography, Film, Photobook (2012), Staging Action: Performance in Photography since 1960 (2011), Pictures by Women: A History of Modern Photography (2011), and Counter-Monuments and Memory (2000).

I am currently the co-editor of a comprehensive three-volume book *Photography at MoMA: 1960 to Now*, and I am preparing the exhibition *A Revolutionary Impulse: The Rise of the Russian Avant-Garde* in conjunction with the centennial of the Russian Revolution and the survey *WHY PICTURES NOW: Louise Lawler*.



The Institute maintains an interactive map of all active alumni on our website.

Get on the map!

Placement of Selected 2016 Institute Graduates

MARGARET ALDREDGE, MA Curatorial Assistant, MoMA PS1

DAVID BARDEEN, MA
Enrolled in the PhD program at UCLA,
Department of Art History

JOSHUA BELL, MA Senior Associate of Development at Bard Graduate Center

ANNA BLUM, MA Whitney Museum of American Art, Project Research Assistant

AMY BROST, MA/MS IN CONSERVATION Media Conservation Fellow, Museum of Modern Art, New York

LAUREN CLOSE, MA Executive Assistant, David Tunick, Inc.

JOSEPHINE ENGLISH COOK, MA Enrolled in the PhD program at The Institute of Fine Arts

DEBORAH FELLER, MA Enrolled in the PhD program at Rutgers University, Department of Art History

ANNIKA FINNE, MA/MS IN CONSERVATION

Fellowship in paintings conservation at the Yale University Art Gallery

RACHEL HEIDENRY, MA Coordinator of Public Programs, American Folk Art Museum

STEPHANIE HERDRICH, PHD Assistant Research Curator of American Painting and Sculpture, The Metropolitan Museum of Art

KATE HOLOHAN, PHD Andrew W. Mellon Fellow, Department of the Arts of Africa, Oceania, and the Americas, The Metropolitan Museum of Art RIAD KHERDEEN, MA
Enrolled in the PhD program at
University of California, Berkeley in the
History of Art Department

GUILLAUME MALLE, MA Enrolled in the PhD program at The Institute of Fine Arts

MARLEE MILLER, MA Enrolled in the PhD program at The Institute of Fine Arts

CATERINA MINNITI, MA
Enrolled in the PhD program at
the University of British Columbia,
Vancouver, in the department of
Classical, Near Eastern and Religious

LOUIS SOULARD, MA Asia Society Museum Intern

JESSICA STERNBACH, MA Enrolled in the PhD program at Temple University

SUSANNA TEMKIN, PHD Assistant Curator at the Americas Society, New York

PATRYK TOMASZEWSKI, MA Enrolled in the PhD program at The Graduate Center, City University of New York

KATHARINE J. WRIGHT, PHD Andrew W. Mellon Curatorial Research and Collections Specialist Post-doctoral Fellow, Modern and Contemporary Art Department, The Metropolitan Museum of Art

reet -

College

GRACE DINGLEDINE WOODS-PUCKETT, PHD Assistant Professor of Arts and Humanities at Minerva Schools, KGI



In this Section

THE CONSERVATION CENTER



Rebecca Gridley

Rebecca Gridley is a third-year conservation student specializing in objects. She will complete her fourth-year internship in the Objects Conservation Department at The Metropolitan Museum of Art, New York.



hat drew me to my chosen specialty is the diversity of both materials and artifacts that come under the purview of an objects conservator. During my time at the Conservation Center, I have completed conservation treatments for such varied artifacts as an Ancient Egyptian limestone relief, a prototype for a motorcycle helmet, a Famille Noire Chinese porcelain vase, and an Inupiaq salmon skin bag. I have built a broad foundation of experience during my time at The Institute of Fine Arts, which has provided the support and network for me to pursue a range of interests — and most importantly, explore outside my comfort zone.

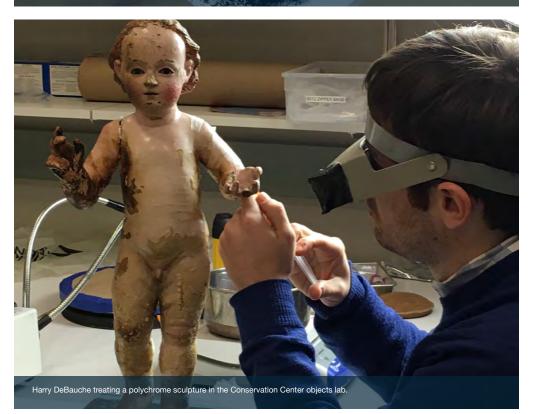
This year I interned in the Anthropology Conservation laboratory at the American Museum of Natural History, working on Siberian ethnographic material collected during the Jesup North Pacific Expedition of 1897-1902. I treated a parka made from seal "gutskin" (the internal membrane of the intestine) and a reindeer hide coat richly ornamented with trade beads, metal amulets, and furs. Conservators develop intimate relationships with the pieces we examine and treat; each object is an opportunity to learn about the development of a technology, behavior of materials, a moment in history, or a different culture. Working on these ceremonial and

functional garments, I gained insight into the traditions of Northeastern Siberian indigenous groups, and an introduction to the early histories of the museum and the field of ethnography.

Research into the use of these animal materials revealed their specific symbolic associations and how different processing methods could impart physical properties crucial for protection against the Arctic environment. This knowledge, paired with a haptic understanding of these materials gained through handling and manipulation during treatment, deepened my appreciation for these artifacts.

This internship opened my eyes to a culture and field of study about which I knew nothing, and which were far removed from the focus of my concurrent studies: the Italian Renaissance. Under the guidance of Professor Patricia Rubin, I completed my Master's Thesis on a set of twelve glazed terracotta roundels produced by Luca della Robbia (Italian, 1399/1400-1482) for the ceiling of Piero de' Medici's scrittoio. I was intrigued by these works because of my interest in glaze technology and background in pottery, which together informed my methodological approach. The roundels -which are flat, nearly monochromatic illustrations of the Labors of the Months cyclemarked a departure from the brightly-colored. high-relief sculptures associated with Luca and his workshop, many of which I examined firsthand in Florence during Professor Rubin's Spring 2014 course "The Sculptural Imagination in the Italian Renaissance." My thesis examined how the roundels operated within the Medici's broader program of self-presentation and their position within Luca's artistic enterprise. I argued that understanding the challenges and limitations of Luca's medium is key to analyzing their pictorial mode of representation. This in turn created a framework for hypothesizing about the role of drawing in Luca's training and practice as a sculptor - a topic that has been omitted in the literature to date.





the Institute IN THE FIELD



In this Section

ARCHAFOLOGICAL EXCAVATIONS

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

Abydos, Egypt

In collaboration with Yale University and the University of Pennsylvania, The Institute 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.



Aphrodisias,Turkey

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

Samothrace, Greece

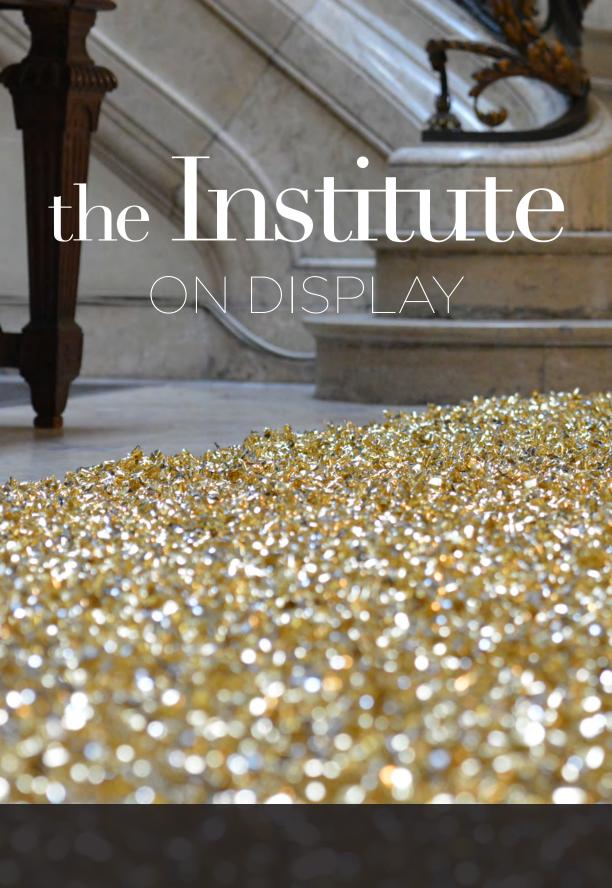
Since 1938, The Institute has worked in the Sanctuary of the Great Gods, uncovering the home of its famous mystery cult with a series of great marble buildings, dedicated by Philip II and his successors, and seminal in the formation of Hellenistic architecture. At this stage, the project's emphasis is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



Selinunte, Italy

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 Institute 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.

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





In this Section

CONTEMPORARY ART AT THE INSTITUTE



uring the fall semester of 2015 we collaborated with artist Walead Beshty to install a number of his sculptural works in The Institute's Great Hall, as well as Center. This was an exciting endeavor, offering a rare opportunity to work alongside a contemporary artist in an effort to showcase his creative output, while simultaneously activating specific spaces in the building through their transformation into sites of exhibition. Including a number of Beshty's FedEx box works, a deconstructed printer, and a cracked LED television screen, the sculptures offered a stark contrast to the elaborately decorated interiors of The Institute. Visitors, staff and students were equally captivated and confused by the exhibition, with many enjoying Beshty's playful commentary on the systems of distribution and circulation within the art world, while others were perplexed by the works' refusal to offer up an easy reading. The display case in the Conservation Center, including doctored newspapers and the full collection of books produced by Beshty, demonstrated his deepseated interest in the written word, and allowed us to highlight the connection between the two buildings within the daily functions of The Institute.

Our ultimate aim was to facilitate dialogue, which we augmented through two separate events organized in collaboration with Beshty. The first was a conversation between the artist and Johanna several of his works on paper in the Conservation Burton (Director and Curator of Education and Public Engagement at the New Museum), and the second was a symposium on current issues in art historical methodology. Entitled "Step Into Liquid: Art and Art History in the Post-Fordist Era," the symposium offered a number of celebrated art historians and artists the opportunity to address issues relating to digitalization and distribution, and the increasing difficulty of defining the work of art, neatly mirroring the questions raised by the works on display. The Great Hall Exhibition series encourages moments of reflection and contemplation in a space that is usually passed through without further thought, and we are honored to have contributed to this important act of inviting students, staff and visitors to look and engage with contemporary artworks.





Collaborative

SARAH B. VOGELMAN

had just arrived at The Institute as a firstyear Master's student, and I was eager to get to know my colleagues and make the most out of the two-year program. NYU's Curatorial Collaborative seemed like the ideal opportunity to do so, while working directly with young artists at NYU Steinhardt. My curatorial experiences up to that point included internships at Swarthmore College's List Gallery, a small gallery in Bogotá, Colombia, the Guggenheim Museum, and MoMA PS1. Though each of these provided me with distinct skills and knowledge, I took away from all of them great satisfaction in working closely with passionate peers and professionals, and a desire to continue working with living artists. My hope was that NYU's Curatorial Collaborative would allow me to employ skills I had learned and develop new ones while spearheading a project of my own.

I co-curated the group show, Intimate Matters, with Brian Bentley and Angel Jiang. My choice to participate in the co-curated group exhibition was the result of an impulse to challenge myself to find threads of cohesion amongst the thoughts and opinions of three curators and nine artists. Remarkably, our tastes, expectations, and ideas were highly compatible, making it a pleasure to collaborate and compromise.

After reviewing portfolios, Brian, Angel, and I presented nearly identical lists of artists we hoped to include in the exhibition, the three of us drawn in some way or another to their works that evoked an idea of the intimate and the personal. The ways in which our nine chosen artists engaged with various iterations of intimacy through the materiality and presentation of their work became the thematic linchpin of the group show. The devotion on the part of my co-curators and me to all aspects of the exhibition punctuated the pertinence of the theme-or perhaps it was the other way around. In either case, months of studio visits, meetings, and preparation amounted to a successful collaboration I take pride in, and hope to emulate in the future.



Alumni Spotlight

Katharine J. Wright

Editor, IFAcontemporary, 2015-2016



hough I graduated with my PhD from The Institute of Fine Arts in September 2015, I was honored to spend this past year as Editor of the school's online art journal, IFAcontemporary, alongside Managing Editor Patryk Tomaszewski (MA 2016). During my seven-year tenure as a student I was grateful to work on a number of exciting student initiatives, including as a curator for the Contemporary Art Consortium and the Great Hall Exhibition series. Though extremely rewarding, such projects, however, remained mainly autonomous endeavors that sparked only limited occasions to meet and collaborate with the wider student population of The Institute. As Editor of ifa contemporary I happily took advantage of the opportunity to work with my student colleagues, in particular younger MA and PhD candidates with whom I had never shared a class. On a selfish level, IFAcontemporary thereby afforded me numerous personal benefits: I was able to maintain contact with a school that has been a major part of my young professional life thus far; I could draw inspiration from the innovative research being conducted by this new generation of academics, while staying up-to-date on the art scene; and, concordantly, as an invested alumna, I could continue to shape the way student work is broadcast to the wider scholarly community. On a more altruistic level, as Editor I enjoyed giving a public platform for the impressive work being conducted outside the Duke House classroom. Contributing to IFAcontemporary affords students

the rare, encouraging opportunity to test out their most experimental ideas, promote their most novel projects and hone practical writing skills—by learning how to conduct interviews, write event recaps or craft exhibition reviews—that are vital aspects of professional work yet often are excluded from course curricula. In all, serving as an the Editor of ifa contemporary has been immensely gratifying. I leave the post content in the knowledge that not only has the journal helped foster students at the outset of their career, it has provided key professional experience for at least one alumna as well.

Alumni Spotlight

Anna Blum and Patryk Tomaszewski

oordinating the Artists at The Institute lecture series was a formative experience, which allowed us to establish and develop dialogues with contemporary artists. As aspiring curators, we were particularly fortunate to learn the dynamics of collaboration between a scholar and an artist, a vital skill for anyone interested in pursuing a career in the field of modern and contemporary art. In September 2015, we organized our first lecture with Polish contemporary artist Agnieszka Kurant, whose complex practice examines issues arising from modern-day global capitalism. In December of 2015, we hosted American artist David Reed, a largely influential figure in the history of post-war Western abstract painting. In 2016, we continued the dialogue on abstract painting-which we felt has been somewhat underrepresented in the recent art historical scholarship-by welcoming lectures by two renowned American painters: Suzan Frecon and Jack Whitten. All of our Artists at The Institute talks have been recorded and are available on The Institute's website.

Next page: Anna Blum and Patryk Tomaszewski with artist Agnieszka Kurant.



In this Section

PUBLIC PROGRAMMING

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 2015 lecture was presented by:

Roland R.R. Smith, Director, Excavations at
Aphrodisias; Lincoln Professor of Classical Art
and Archaeology, University of Oxford; Research
Professor, The Institute of Fine Arts and Alexander
Sokolicek, Field Director, Excavations at Aphrodisias,
The Institute of Fine Arts

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. Artists at The Institute was established in 1983 as a series featuring two presentations per semester inspired by the late Professor Kirk Varnedoe. The 2015-2016 student coordinators were Anna Blum and Patryk Tomaszewski.

In 2015-2016 we welcomed artists, Agnieszka Kurant, David Reed, Suzan Frecon, and Jack Whitten.

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.

Jonathan Hay, Ailsa Mellon Bruce Professor, The Institute of Fine Arts: "IFA Portals:' Chinese Pictorial Art'--a Website Project"

Kyoungin Bae, History Department ABD, Columbia University, presented on the reproduction and adaptation of European furniture in early modern Canton.

Hsueh-man Shen, Associate Professor; Ehrenkranz Chair in World Art, The Institute of Fine Arts: "Shipwrecks and Submerged Worlds--a Book Project"

Shiyee Liu, Assistant Research Curator, The Metropolitan Museum of Art: "Show and tell: Narratives in Chinese Painting--an Exhibition Project" **Julia Orell**, *Postdoctoral Fellow*, Academia Sinica, presented on the German-language historiography of Chinese art

Jeffrey Moser, Assistant Professor, Deptartment of History of Art and Architecture, Brown University, assessed the potential of skeumorphy as a conceptual device for integrating histories of Chinese bronze and ceramic manufacturing.

Katherine Tsiang, Associate Director, Center for the Art of East Asia, University of Chicago, presented on the use of virtual reality techniques in an exhibition of early Buddhist sculpture.

Olga Panova, Russian University of the Humanities, Moscow: "Early Northern Song Painting as a Social Practice through the Lens of Liu Daochun's Evaluations of Song Painters of Renown"



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

Emily Braun, *Distinguished Professor*, Hunter College and the Graduate Center: "Alberto Burri: The Making of an Exhibition"

Richard Ettinghausen Memorial Lecture

Elizabeth Ettinghausen established this annual lecture in memory of her late husband Richard Ettinghausen, IFA professor of Islamic Art.

Scott Redford, Nasser D. Khalili Professor of Islamic Art and Archaeology, SOAS, University of London: "Writing and Pseudo-Writing in Medieval Islam"



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 Institute who is advancing new areas for research and teaching in art conservation.

Cathleen Baker, Conservation Librarian and Exhibit Conservator at the University of Michigan Library Revealing the Splendor of Audubon's The Birds of America: The Materials, Techniques, and Conservation of a Masterpiece

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.

Laurence Kanter, Chief Curator and Lionel Goldfrank III Curator of European Art at the Yale University Art Gallery

Irma Passeri, Associate Conservator of Paintings, Yale University Art Gallery

The Conservation of Early Italian Panel Paintings at Yale: Past and Present





Pre-Columbian Society of New York Lecture Series

Formed in 2014, the Pre-Columbian Society of New York (PCSNY) provides a platform for archaeologists, art historians, and other scholars studying ancient American cultures to share their insights and work with fellow academics and professionals in the New York area. Additionally, the Society endeavors to promote an increased awareness of pre-Hispanic cultures among students and those who possess a strong avocational interest in the field.

Timothy W. Pugh, *Professor of Anthropology*, Queens College and the Graduate Center, CUNY *Power and Planning in the Ancient Maya City*

Lois Martin, Independent Scholar THE "COATLICUES" AS THE CHICOMECOATLS: Rattlesnakes. Corn & Aztec Science

James A. Doyle, Assistant Curator, Department of the Arts of Africa, Oceania, and the Americas, The Metropolitan Museum of Art Creation Narratives on Ancient Maya Codex-Style Ceramics in the Metropolitan Museum

Eloise Quiñones-Keber, Professor Emerita, CUNY Graduate Center / Baruch College Tradition and Invention in the Deity Images of the Florentine Codex

Amanda Gannaway, Lecturer in Discipline, Department of Art History and Archaeology, Columbia University

Wendell Bennett and the Search for Middle Chimu

Justin Kerr, Independent Scholar and creator of the Maya Vase Database The Many Faces of Hun Ajaw and Yax Balam



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 research community on Ancient Art and Archaeology at The Institute of Fine Arts and in the metropolitan area, and to meet and talk with IFA graduate students. The Seminar on Greek and Roman Art and Architecture is sponsored by The Institute of Fine Arts with invaluable support from James R. McCredie and with the contribution of the New York University Center for Ancient Studies.

Luca Giuliani, Humboldt University and Wissenschaftskolleg, Berlin The Emergence and Social Function of Narrative Images in Ancient Greece

Gregory Nagy, Harvard University Dora Vassilikou, Athens Archaeological Society Nanno Marinatos, University of Illinois-Chicago Angelos Chaniotis, Princeton University Ioannis Mylonopoulos, Columbia University Michael Cosmopoulos, University of Missouri-St. Louis

Archaeological Discoveries that Changed Greek History: The Athens Archaeological Society

Zeev Weiss, The Hebrew University of Jerusalem Houses of the Wealthy in Roman and Late Antique Sepphoris

Sadie Pickup, Lecturer, Art and Architecture from Antiquity to the Middle Ages and Renaissance, Christie's Education, London Aphrodite and her Footwear: Sandals & Slippers for a Goddess

Archaeological Research at Selinunte

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

The Spring 2016 Lecture was presented by **Clemente** Marconi, James R. McCredie Professor in the History of Greek Art and Archaeology; University Professor; Director, The Institute of Fine Arts Excavation at Selinunte.

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 Institute to foster greater understanding and recognition of Latin American art around the world.

A Dialogue About Antonio Dias Panelists:

Lilian Tone, Curator, Museum of Modern Art, Department of Painting and Sculpture Brian Bentley, PhD Candidate, The Institute of Fine Arts

Claudia Calirman, Professor of Art History, John Jay College, CUNY

Alejandra García, Artistic Director, Galeria Nara Roesler, New York, and Editor of Antonio Dias (2015) Moderated by Edward Sullivan, Helen Gould Sheppard Professor in the History of Art; The Institute of Fine Arts and College of Arts and Sciences

A Conversation with Edouard Duval-Carrié and Edward J. Sullivan

A conversation with Liliana Porter and Edward J. Sullivan

Marta Minujín: Minucodes: A Panel Discussion & Book launch with the artist Speakers:

Marta Minujin, Artist Alexander Alberro, Columbia University Gabriela Rangel, Americas Society Catherine Morris, Brooklyn Museum Moderated by Edward Sullivan, Helen Gould Sheppard Professor in the History of Art; The Institute

of Fine Arts and College of Arts and Sciences





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 2015-2016 Daniel H. Silberberg Lecture Series explored the complex history of landscape in art and architecture, and examined various historical and theoretical approaches to considering space, place, and location in the study of art, architecture, and design.

Paola Antonelli, Senior Curator, Architecture & Design, and Director, Research & Development, The Museum of Modern Art
Constrain, Hack, Annihilate, or Stun: The Singular Relationship Between Design and Violence

Andre Dombrowski

Monet's Seascapes and the Tides of History

Ewa Lajer-Burcharth

Strolling Time: Drawing in Eighteenth-Century Paris

WJT Mitchell, Gaylord Donnelley Distinguished Service Professor of English and Art History, University of Chicago Method, Madness, and Montage: Aby Warburg to John Nash

Christine Poggi, *Professor of History of Art*, University of Pennsylvania *Projections: Mona Hatoum's Cartographic Practice*

Heghnar Watenpaugh, Associate Professor of Art History, University of California, Davis Palmyra 1915-2015: Historic Preservation, Urbanism, and Violence



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 2015 Visiting Varnedoe Professor was S. Hollis Clayson, Professor of Art History and Bergen Evans Professor in the Humanities, Northwestern University.

Bright Lights, Brilliant Wit: Caricature and Electric Light in Paris

Charles Marville's Streetlights

Absorption and Confinement: The Paris Threshold Pictures of Pierre-Auguste Renoir and Edvard Munch

New York Aegean Bronze Age Colloquium

The New York Aegean Bronze Age Colloquium, founded in 1974, is celebrating its 39th year at the IFA. The Colloquium is internationally recognized as a premier venue for presenting new discoveries and ideas in Aegean Bronze Age and related Eastern Mediterranean prehistory and art.

Joanne Murphy, University of North Carolina, Greensboro Death in Bronze Age Pylos

Metaxia Tsipopoulou, PhD, Director Emerita, Hellenic Ministry of Culture, National Archive of Monuments; and Director of the Petras excavations "What gives a meaning in life, gives a meaning in death (Antoine de Saint Exppery): The Pre- and Protopalatial cemetery at Petras, Siteia"

Judith Weingarten, British School of Archaeology in Athens

"The Transformation of Minoan Monsters"

Jason Earle, Institute for Aegean Prehistory Feasting and Founding on 'Mycenaean' Melos: A New Look at an Old Deposit from Phylakopi

L. Vance Watrous, SUNY Buffalo Recent Work at Gournia, 2008 - 2015: Finds and their Implications for Minoan Crete

Aslihan Yener, Koc University A Continuing Conversation about Alalakh: New Fresco Fragments from the Level VII Palace



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.

Luis Castañeda, Assistant Professor of Art History, Syracuse University;

The Institute of Fine Arts Alumnus After Mexico City

Ananda Cohen Suarez, Assistant Professor,
Department of History of Art and Visual Studies,
Cornell University
Painted Archives: Murals of Colonial Peru

Dr. Esther Gabara, Duke University
The Gesture of Fiction: Invention as
Intervention in Contemporary Art of the Americas

Jeffrey Schrader, Associate Professor, University of Colorado, Denver; The Institute of Fine Arts Alumnus Iconoclasts Against the Old Masters: Artworks and Violence in Wartime Spain

Nuno Senos, Universidade Nova de Lisboa, Portugal; The Institute of Fine Arts Alumnus The exotic as a problem in 16th-century Portugal

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

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 sixth 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 listsery, and it regularly sponsors related events.

Machtelt Brüggen Israëls

Cataloguing the Berenson Collection: The Case of the Lorenzetti





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 2015-2016 the following presentations were given:

Guillaume Malle, The Intelligence of Anniballe Carracci: Paintings and Drawings as Art Criticism

Tiffany Apostolou, El Greco, the Holy Light, and Ties to Byzantium

Benjamin Clifford, Transhistorical Narratives: Gabriel Orozco's Return to Painting



Pier Paolo Pasolini: Image, Object, Sound

A two-day conference conceived by Ara H.
Merjian and Gerhard Wolf on the 40th anniversary
of Pasolini's death. In collaboration with the NYU
Provost Global Research Initiatives, the Italian
Cultural Institute of New York, Ministero dei beni e
delle attività culturali e del turismo, PASOLINI 19752015, Kunsthistorisches Institut in Florenz, MaxPlanck-Institut.

China Project Workshop A Pop Up Graduate Student Symposium NEW RESEARCH ON EARLY CHINESE PAINTINGS AT THE METROPOLITAN MUSEUM

Siqiao Lu: "Night-Shining White" Response by Robert Harrist (Columbia University) and discussion

Cathy Zhu: "Palace Banquet"
Response by Shi-yee Liu (Metropolitan Museum)
and discussion

Yeorae Yoon: "Stag Hunt"
Response by Shi-yee Liu (Metropolitan Museum)
and discussion

Jiete Li: "Landscape in the Style of Fan Kuan" Response by Robert Harrist (Columbia University) and discussion

Shek-on John Yiu: "Xia Gui's Mountain Market, Clearing Mist"

Response by Michele Matteini (NYU Department of Art History and IFA) and discussion

Jinghua Ren: "Lotus and Water Birds"
Response by Lee Ambrozy (IFA) and discussion

Chuanxin Weng: "Sheng Mou's Recluse Fisherman, Autumn Trees"

Response by Michele Matteini (NYU Department of Art History and IFA) and discussion

Yi-bang Li: "Chan Master Riding a Mule" Response by Lee Ambrozy (IFA) and discussion

Closing remarks by **Jonathan Hay** and general discussion







Helen Frankenthaler: A Symposium

Co-organized by Robert Slifkin, Associate Professor of Fine Arts, The Institute of Fine Arts, and Pepe Karmel, Associate Professor of Art History, NYU, in partnership with the Helen Frankenthaler Foundation, the afternoon program featured presentations by five leading scholars of postwar modern art.

Eric de Chassey (Director, Académie Française, Rome) addressed Frankenthaler's "Negotiations" between nature and abstraction and between process and gesture. Anna C. Chave (Professor, CUNY Graduate Center and Queens College, New York) spoke on "Frankenthaler's Fortunes," and how social privilege may have affected her positionand self positioning-in the art world. Pepe Karmel gave a "Weather Report" on opticality and liquidity in the work of Frankenthaler and Gerhard Richter. Katy Siegel (Thaw Professor, Stony Brook University) discussed "The Heroine Paint," and how decoration, feminism, and materiality have evolved in the years after Frankenthaler. Harry Cooper (Curator and Head of Modern Art, National Gallery of Art, Washington, D.C.) served as respondent.

The symposium also included a screening of Perry Miller Adato's documentary Frankenthaler: Toward a New Climate. made for PBS in 1978.

Dwellings: Charles Simonds and 1970s New York

Julia Pelta Feldman, Introduction Lucy Lippard, "Micro-erotic Archaeology" Ksenia Soboleva, "A god-awful small affair: Queering Charles Simonds"

Farrar Fitzgerald, "Idylls in the City: Charles Simonds's Dwellings, Walter De Maria's New York Earth Room, and Alan Sonfist's Time Landscape™" Christopher Lyon, "At the Cuff of Time: Concepts of Growth and Aging in the Art of Charles Simonds" Martin Hartung, "Architectural Forays between Utopia and Ruin"

Patterson Sims, "Dwellings for the Whitney"
Maria Bremer, "A Silent Avant-Garde: Curating
'Forensics' in the 1970s"

Herbert Molderings, "Molding Time: Some remarks on the reception of the work of Charles Simonds in Germany of the 70s"

ISLAA Symposium: Realisms: Politics, Art, and Visual Culture in the Americas

This event was part of the Latin American Forum and was generously sponsored by The Institute for Studies on Latin American Art.

Organized by THe Institute's PhD candidates in Latin American art: Sean Nesselrode Moncada, Juanita Solano Roa, Susanna Temkin, Lizzie Frasco. Blanca Serrano Ortiz, Priscilla Bolaños Salas, Emily Lyver, Brian Bentley, and Madeline Murphy Turner; in conjunction with Edward J. Sullivan.

José Luis Falconi (Postdoctoral Fellow, Department Panel 3: Body and Performance of History of Art and Architecture, Harvard University)

Reality Lies Elsewhere: One Avatar of Realism

Panel 1: Photography and Document

Moderated by Juanita Solano Roa (PhD candidate, The Institute of Fine Arts)

Rodrigo García Boníllas (MA candidate, Filosofía y Letras, Universidad Nacional Autónoma de México) On Nota Roja Considered as One of the Fine Arts: Enrique Metinides' Tragedies

Ileana Selejan (Curatorial Fellow, Davis Museum at Wellesley College)

Incandescent Realisms: Documentary Photography in Central America in the 1980s

Michel Otayek (PhD candidate, Spanish and Portuguese Language and Literature, New York University)

Canaima, Recreated: Photography, Timelessness, and the Economic Conquest of the Venezuelan South—Or, The Splendid Photobook That Never Was

Discussant: Shelley Rice (Arts Professor of Photography and Imaging, Tisch School of the Arts)

Panel 2: Violence and Memory

Moderated by Susanna Temkin (PhD candidate, The Institute of Fine Arts)

Devon Zimmerman (PhD Candidate, Art History and Archaeology, University of Maryland) Corroding Geometries: Elsa Gramcko, 1955-1965

Rachel Mohl Duke (PhD candidate, Art History, Rice University)

Displaced Order: Undercurrents of Violence in Eduardo Ramírez Villamizar's Dieciséis torres

Florencia San Martín (PhD candidate, Art History, Rutgers University)

Neoliberalism, Memory, and Temporality in Alfredo Jaar's The Kissinger Project (1984–2016)

Discussant: Kent Minturn (Visiting Assistant Professor of Fine Arts, The Institute of Fine Arts)

Moderated by Madeline Murphy Turner (PhD candidate, The Institute of Fine Arts)

Gillian Sneed (PhD candidate, Art History, Graduate Center, City University of New York) Anthropophagic Assemblages: Identity, Subjectivity, and Resistance in Brazilian Women's Performancesfor-Camera

Tie Jojima (Independent Curator and MA candidate, Art History and Arts Administration, School of the Art Institute of Chicago)

X-Rated: Xerox Art in the Context of Movimento de Arte Pornô

Jez Flores (PhD candidate, History of Art, UC

Chicano Resistance: Asco's Use of Camp

Discussant: Iván A. Ramos (President's Postdoctoral Fellow, Department of Ethnic Studies, University of California, Riverside)

Closing Remarks: Edward Sullivan (Helen Gould Sheppard Professor in the History of Art, The Institute of Fine Arts)







Step into Liquid: Art and Art History in the Post-Fordist Era

Organized by **Walead Beshty**, with **Rachel Heidenry** and **Eloise Maxwell**

Panel 1: Digitalization and the Aesthetics of Distribution

It is commonly observed that a core tenet of Contemporary Art is its being produced with an awareness of its dependence on systems of distribution, a condition that has increasingly come to dominate the approach of the most ambitious criticism of our time. How has the development of a vast digital infrastructure, which facilitates contemporary aesthetic distribution, produced pronounced effects on the form and materiality of the work of art and its reception? How does this vast distributive system interact with and complicate the aesthetic conditions of industrialized production and distribution that it operates in tandem with? How does this awareness manifest itself despite the fact that the majority of contemporary artistic practices continue to maintain traditional genres such as painting, sculpture, photography, film and video or performance, albeit under distinctly different conditions from their predecessors?

Panel 2: Performativity and Methodology

As the boundaries between the art object and its mode of circulation become increasingly difficult to maintain, whether it be through its dispersal among bodies in socially contingent practices or through means of distribution that are habitually seen as secondary to the work itself, what methodological

tools are available to art history and art criticism to address the current status of the work of art? What methodological questions does it pose to theories of representation, or to the method of comparative formal analysis that underscores the field? Which, if any, of the classical art historical distinctions—be they between media, or aesthetic forms, or primary and secondary manifestations of the work of art—can be maintained? In short, can art history and criticism address what things "do" in addition to what they "say"?

Panel 1

Moderator:

Tim Griffin, The Kitchen

Speakers:

Claire Bishop, CUNY Graduate Center Kenneth Goldsmith, University of Pennsylvania Ruba Katrib, The Sculpture Center Bettina Funcke, School of Visual Arts

Panel 2

Moderator:

Janet Kraynak, Columbia University

Speakers:

Alexander Alberro, Columbia University Tim Griffin, The Kitchen Alex Kitnick, Bard College Robert Slifkin, The Institute of Fine Arts

Special Engagements

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.

Digital Art History in Practice

Presented as part of NYC Digital Humanities Week, a week-long celebration of all things DH in New York City that included networking sessions, a meeting of the DH community, and open workshops offered across the city.

Emily L. Spratt, Director of the Program in Art and Artificial Intelligence and Visiting Lecturer in Byzantine Art and Cultural Heritage and Preservation Studies in the Department of Art History, Rutgers University Through Machine Eyes: Art, Artifice, and Artificial Intelligence

Louisa Wood Ruby, Head of Photoarchive Research, The Frick Collection and Frick Art Reference Library Seeing the Future: PHAROS, ARIES and the Digital Image

Samantha Deutch, Assistant Director, Center for the History of Collecting, The Frick Collection Data: Collecting, Consolidating, and Analyzing

Ellen Prokop, Associate Photoarchivist, The Frick Collection and Frick Art Reference Library GIS Technologies and Their Use for Art-Historical Research

IFA Alumni Careers Panel

Clare Davies, Assistant Curator, Middle East, North Africa, and Turkey, Department of Modern and Contemporary Art, Metropolitan Museum of Art

Norman L. Kleeblatt, Susan and Elihu Rose Chief Curator. The Jewish Museum

Alexandra Munroe, Samsung Senior Curator of Asian Art, and Senior Advisor, Global Arts, Guggenheim Museum

Tricia Y. Paik, Curator of Contemporary Art, Indianapolis Museum of Art Moderated by Patryk Tomaszewski, MA candidate

Situating Iranian Modern and Contemporary Art

Organized by the Grey Art Gallery **Layla S. Diba**, *Independent Scholar and Curator* **Maryam Ekhtiar**, *Associate Curator of Islamic Art*,

Metropolitan Museum of Art **Massumeh Farhad**, *Chief Curator and Curator of*

Massumeh Farhad, Chief Curator and Curator of Islamic Art, Freer Gallery of Art and Arthur M. Sackler Gallery

NYU Curatorial Collaboration Panel Discussion

Moderated by Ksenia M. Soboleva, co-organizer of the NYU CC, this panel discussion comprises of a conversation with IFA curators Tiffany Apostolou, Adam Dunlavy, Ellis Edwards, Kathleen Robin Joyce, Rachel Vorsanger, and Steinhardt BFA honors artists Annie Carroll, Dae Young Kim, Susanna Liguori, Paula Rondon, and Rebecca Salmon.

The Great Hall Display Case Exhibition Series Organizer and Curator: Lisa Banner Artists: Timothy Hawkesworth, William Hempel, Beatrice Pediconi, Riccardo Vecchio

Guest Lecture with Satish Padiyar

Satish Padiyar, Senior Lecturer in Nineteenth-Century European Art, The Courtauld Institute Surprises.

Temporality and Fragonard

Crossing Boundaries: Making World Art History

A series of workshops aimed at providing a space for creative thinking, where ideas and views can be shared and tested, and cross-institutional collaborations can be formed. They will grapple with issues facing museums and academic departments taking on concerns with consequences for our practice as we make history for the future. The Spring 2016 sessions were coordinated by The Institute's PhD candidates Julia Pelta Feldman, Kara Fiedorek, Madeline Murphy Turner, and Allison Young, with MA student Rebecca Cuomo.

Mentoring and the Museum

A Conversation on Art and Leadership with Michael Shapiro and IFA alumnus, Timothy Rub





the Institute

IN THE DIGITAL REALM

Digital Media / Computer Services Initiatives

The Institute's Digital Media/Computer Services Department works closely with students and faculty on any research project that incorporates images or technology. Supported projects now include data visualizations, archival access, presentations in a variety of media, video production and archiving, web-based investigations, and image-based research. The Department manages and develops The Institute's contributions to NYU's campus-wide image database, visible through Artstor, which now numbers more than 200,000 images and sound files. Any and all technology issues come through the Department.

research projects that engage faculty and students from within and across NYU, and from the wider scholarly community. Of special note is the "Mapping The Institute's Alumni" project, a publicly accessible, interactive map showing the locations and professional status of more than 1000 of The Institute's alumni. The data used to create the map is updated weekly, as our graduates report on changes in their careers. Searches can be carried out by geography, by employment category, or by name. Get on the map at http://www.nyu.edu/gsas/dept/fineart/mapping-alumni/.

Video Conferencing

With the assistance and support of Professor Mia Mochizuki, and the collaboration of NYU's video conferencing engineers and design team, the Duke House's basement seminar room has been refitted for video conferencing. This exciting initiative allows multiple participants to come to The Institute virtually. from wherever they happen to be in the world. The service has proved to be immensely popular, being used for everything from PhD thesis defenses to candidate interviews, almost as soon as the system was plugged in. Among the most impressive successes: a PhD defense involving scholars in New York, Berkeley, and Abu Dhabi, simultaneously; an interview with a student candidate living in Cambodia; and weekly Conservation Center staff meetings during the summer, while Chair Professor Hannelore Roemich traveled in Germany and Poland.

Using a variety of software, participants in remote locations can see and hear one another by way of two 70-inch LED screens. Meetings can be recorded, and electronic content (such as Internet sites or PowerPoint files) can be shared. This new service enhances The Institute's ability to reach scholars and students around the world, and in real time.

Institute Research Labs

In response to the growing desire to experiment with technology as it applies to art historical research and pedagogy, the Digital Media/Computer Services department has developed a site for experimental projects: The Research Labs site (www.ifaresearch. org) now hosts a number of such experiments, including data visualizations and collaborative



New York City Digital Art History

The Institute's Web Manager, Jason Varone, is a member of the steering committee for the newly formed New York City Digital Art History group (NYC-DAH). The group brings together local institutions and individuals with an interest in the practice of digital art history. The NYC-DAH is an opportunity for art historians, artists, curators, conservators, students, and members of the GLAM community (galleries, libraries, archives, museums) to meet each other and share knowledge, projects, and initiate collaboration.

The immediate goal of the group is community building. Through the NYC Digital Humanities website (http://nycdh.org/) and community activities, the group aims to connect key institutions and individuals, and build a dynamic network of digital art historians, designers and engineers.

The first NYC-DAH workshop "Digital Art History in Practice" took place at The Institute in 2016.





Study at the Institute

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.

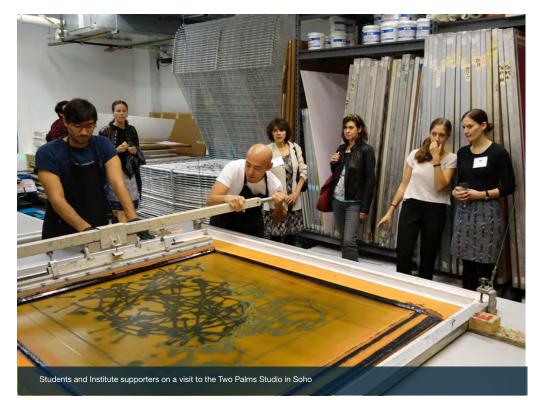
Master of Arts

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.

Master of Science 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, dual-degree program that combines practical experience in conservation with art historical, archaeological, curatorial, and scientific studies of the materials and construction of works of art. While earning their MA in art history and MS in conservation, students 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 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 Citv'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 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.





New Graduate Specialization in Time-Based Media Conservation

In recognition of the changing field of contemporary art conservation, the Conservation Center will establish a new specialization in time-based media art conservation as part of its four-year degree program. With support from a grant from the Andrew W. Mellon Foundation, the Center will develop a curriculum for the premier graduate-level education of time-based media art conservators. which will be the first of its kind in the United States. The two-year grant period, beginning January 2016, supports developing the curriculum for the program and promoting the field through public lectures on current research. The new specialization, which will be embedded within the MA/MS dual degree at The Institute, will require students to cross the disciplinary boundaries of computer science, material science, media technology, engineering, art history, and conservation.

Time-based media, also referred to as technologybased art, is a form of contemporary art that incorporates ephemeral materials and emerging technologies to create works that are revealed to the viewer over time. Conserving these artworks presents particular challenges, given their conceptual nature and their use of components that extend well beyond traditional art materials. Timebased media art conservation has been identified as a priority by many leading professional

organizations worldwide, and the increasing number of vacant positions in museums - a consequence of their rapidly expanding time-based media art collections - reflects the need for trained specialists.

Several Conservation Center students have already entered the field, learning about time-based media as they go by working in the media conservation labs at the Guggenheim Museum and MoMA. With this new academic program, their future colleagues will enter the field with dedicated training, allowing them to solve the ever-increasing challenges of media art conservation. "This grant allows us to design an innovative new track in an area that is in high demand professionally but has lacked a dedicated course of study in the U.S.," said Patricia Rubin, Judy and Michael Steinhardt Director of The Institute. "This support from the Mellon Foundation is a lasting investment in the next generation of leaders in art conservation." Dr. Hannelore Roemich, Chairman and Professor of Conservation Science at The Institute, said, "From understanding the painter's brushstroke to source code analysis, there are many complexities to cover in the education of future conservators. This new program is an unprecedented opportunity, not only for the development of a highlyspecialized curriculum, but also for attracting the most promising applicants and prime graduates for new job opportunities." Following the development and promotion of the new curriculum during the grant period, the Center expects to receive applications to the program in December 2017.



Claire Brandon

"Spaces of Art in the Exhibition Age: Italy as a Laboratory for Global Exhibition Paradigms since 1970"

Advisor: Alexander Nagel

Robert Brennan

"Painting as a Modern Art: The Era of Giotto" Advisors: Alexander Nagel and

Marvin Trachtenberg

Michael Chagnon

"The Illustrated Manuscript Tradition in Iran, 1040s/1630s-1070s/1660s: Patronage, Production, and Poetics in the Age of the 'Fresh Style'" Advisor: Priscilla Soucek

Kim Conaty

"Mapping a Cultural Breakthrough: A Study of Avalanche Magazine (1970-76), the "New Forms of Art Making and Emerging International Networks"

Advisor: Robert Slifkin

Marina Daiman

"Rubens Remaking Rubens: Self-Repetition, Transformation, and Invention in Early Modern Art" Advisor: Mariët Westermann

Stephanie Lynn Herdrich

"John Singer Sargent: A 'Modern Old Master' and the Italian Renaissance" Advisor: Rob Slifkin

Amanda Kay Herrin

"Narratives of Origin in Netherlandish Art: Maarten de Vos & Late Sixteenth-Century Print Design as Visual Exegesis" Advisor: Mariët Westermann

Kate Elizabeth Holohan

"Collecting the New World at the Spanish Habsburg Court, 1519-

Advisor: Jonathan Brown

Brett Lazer

"The New World, the Basque Language, and the Power of Painting: the Art and Writing of Baltasar de Echave Orio" Advisor: Jonathan Brown

Mark Loiacono

"Out From the Shadows: Andv Warhol's Abstractions" Advisor: Thomas Crow

Rebecca Skafsgaard Lowery

"Contingent Bodies: Art in and around Los Angeles, 1969-75" Advisor: Thomas Crow

Jeremy Ott

"Mortuary Practices in Late Antique Corinth" Advisor: Thelma Thomas

Claire de Dobay Rifelj

"Mediums and Messages: Collage and Narrative in Los Angeles in the 1960s and 1970s"

Advisor: Thomas Crow

Jodi Roberts

"Horacio Coppola and Grete Stern: Defining the Modern in Argentine Photography, 1930-1956" Advisor: Edward J. Sullivan

Susan E Schafer

"Rome Year Zero: Continuity in Post-World War II Architecture and

Culture in Rome"

Advisor: Jean-Louis Cohen

Susanna Temkin

"Un arte social y revolucionario (A Social and Revolutionary Art): Marcelo Pogolotti and the International Avant-Garde" Advisor: Edward J. Sullivan

Rashmi Viswanathan

"The Thuggee and the Fagir: Capturing Criminality in Early Colonial India"

Advisor: Finbarr Barry Flood

Daniel Scott Williamson

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

Grace Dingledine Woods-Puckett

"The Lure of Albion: American Artists in England during the Transatlantic Gilded Age" Advisor: Linda Nochlin

Katharine J. Wright

"Your Art Here: Print Advertisements and Contemporary Art, 1964-1974" Advisor: Thomas Crow



Advisor: Robert Slifkin

David Peterson Bardeen

"An Artwork of Bodywork: Notions of Humiliation in Andrea Mantegna's Design for 'Flagellation with Pavement'" Advisor: Patricia Rubin

Joshua Joseph Bell

"Poetry, Poetics, and the Papacy: Visual Arts Under Pope Urban VIII "

Advisor: Colin Eisler

Akasya Benge

"Transformation of the Udayana Buddha: From Mortal to God" Advisor: Jonathan Hay

Laura Isabel Biascoechea

"Foreign Presence at Archaic Greek Sanctuaries: Delphi and The Case of the Ivory Lion Tamer Statuette"

Advisor: Clemente Marconi

Anna Blum

"Sculpting the Photographic Image: Kusama in the 1960s" Advisor: Thomas Crow

Olena Chervonik

"The Unruly Optical Unconscious of Ed Ruscha's Ironic Narrator" Advisor: Jean-Louis Cohen

Virginia Ciccone

"Ardengo Soffici's Early Poetics and His Relationship with Futurism"

Advisor: Kent Minturn

Lauren G. Close*

"Revolutions and the Resurrection of Monuments in the Domestic Sphere: An Examination of Eighteenth- and Nineteenth-Century Reproductions of the Pont Neuf Sculpture of Henri IV" Advisor: Meredith Martin

Blake Aaron Coleman

"Belvoir Castle: History, Construction, and Significance" Advisor: Marvin Trachtenberg

Jennifer Contreras*

"Dan Flavin's icons: Proposals, Acts of Sabotage" Advisor: Thomas Crow

Josephine English Cook*

"Reel Living Landscapes: Americanism and the Built Environment in Early Global Cinema"

Advisor: Jean-Louis Cohen

Anne Correll*

"First Impressions: Rembrandt's Use of the Platemark in his Early Etchings"

Advisor: Colin Eisler

Frank Joseph Exposito "Carmen Herrera, 1915-: Alternatives"

Advisor: Kent Minturn

Advisor: Kent Mintur

Deborah Feller

"Bearing Witness: The Spectacle of Pain in the Drawings of Jusepe de Ribera"

Advisor: Jonathan Brown

Evelyn Lourdes Figueroa

"The Loggia of the Villa Borghese: Visions of Antiquity and the Pastoral Ideal"

Advisor: Alexander Nagel

Rachel Elaine Heidenry

"Archives & Myths – Decoding Camille Henrot's Grosse Fatigue" Advisor: Robert Slifkin

Hannah Claire Martin Hume

"Turning Motion Into Merit: The Access, Contact, and Space Generated by the Tibetan Prayer Whee!"

Advisor: Hsueh-Man Shen

Jalena Louise Jampolsky

"Shadow at Phantom Curve: The Photography of William Henry Jackson"

Advisor: Robert Slifkin

Riad Kherdeen

"Masdar City: Oriental City of the Twenty-First Century" Advisor: Jean-Louis Cohen

Ji Yun Lee

"The Meaning of the Signed in Park Seo-bo's Écriture: A Semiotic Approach to Dansaekhwa" Advisor: Jonathan Hay

Yi-bang Li

"The Painting Tradition and Compositional Principles of the Yanshan Monastery Murals" Advisor: Jonathan Hay

Jiaqi Liu

"Chinese Period Rooms in the United States: From Chinese Museum to Yin Yu Tang" Advisor: Jonathan Hay

Sigiao Lu

"Hua Yan's Commentaries on the Qing Empire in Paintings of Animals and Insects" Advisor: Jonathan Hay



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Allison Forsythe MacIntosh

"Perpetuating the Medici Political Agenda: An Investigation of the Ancient Gems Within the Medici Collection"

Advisor: Colin Eisler

Guillaume Malle*

"Encountering Signs of Identity and Resistance: Mosaics and Spaces Inside the Ecclesiastic Complex of Saint Stephen at Umm al-Rasas"

Advisor: Thelma Thomas

Eloise Tamara Maxwell*

"Abstraction in/as Representation in the Work of James Welling" Advisor: Robert Slifkin

Marlee H. Miller*

"'One is the Loneliest Number': The Pairs of Amphitheatres at the Cities of Carnuntum and Aguincum on the Northern Limes"

Advisor: Katherine Welch

Jessica Mingoia

"The Business of Hospitality and the Praedia of Julia Felix at Pompeii"

Advisor: Katherine Welch

Caterina Minniti

"Egyptian Imports in Archaic Sicilv"

Advisor: David O'Connor

Kelly Ellen Mulrow

"Birth of the 'Authentic': Bertel Thorvaldsen and The Temple of Aphaia"

Advisor: Norbert S. Baer

Giana Ricci

"The Changing Contemporary Artist: How Cai Guo-Qiana Adapts to a New Art Audience" Advisor: Thomas Crow

Louis Soulard

"The Chinese Building Best Known in Europe: Johan Nieuhof's "Porcelain Tower" and its Translation into European Visual Culture"

Advisor: Michele Matteini

Jessica Sara Sternbach*

"Women and the Holv Writ: Images and Perceptions of the Virgin Mary Reading in High Medieval Netherlandish Artworks (1400-1520)"

Advisor: Colin Eisler

Patrvk Paweł Tomaszewski

"In Flux: Willem de Kooning's Liquidity in the Early 1960s" Advisor: Robert Slifkin

Josie Zhuxi Wang

"Technical Art History In Practice: Authenticity, Identity And Attribution of a Late Medieval Court Portrait" Advisor: Michele D. Marincola

Shek On John Yiu*

"Winter Landscape with Temples and Travellers: Date and Authorship" Advisor: Jonathan Hay

2015 - 2016 MS/MA Dual Degree Graduates

Amy Brost*

"From 'Certificates of Authenticity' to Authentic Iterations in Variable Media Art"

Advisor: Michele D. Marincola

Kathryn Kerl Brugioni

"Damage and the Restoration of Value: The Study and Treatment of a Third Intermediate Period Coffin Lid"

Advisor: Michele D. Marincola

Saira Haggi

"Marguerite Duprez Lahey: A Collector's Bookbinder" Advisor: Margaret Holben Ellis

Evelyn Joy Mayberger

"Opulence and Transmission: Materials and Techniques of Two Andalusi Textiles" Advisor: Priscilla Soucek

Annika Svendsen Finne*

"Narrative Arcs in a Rococo Altar Model"

Advisor: Michele D. Marincola



*Indicates an M.A. thesis marked with distinction

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 B.C.- 300 B.C

(Lecture) Guenter 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

HISTORY OF COLLECTING

(Colloquium)
Jonathan Brown

REVISITING THE CARRACCI ACADEMY

(Seminar) William Hood

RAPHAEL'S NETWORKS

(Seminar) Linda Wolk-Simon

POETRY AND POETICS IN THE ART OF BAROQUE ROME

(Colloquium) Louise Rice

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 WON'T IT COSMOS IN LATE ANTIQUITY (Colloquium)

(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

DONALD JUDD

(Seminar) Robert Slifkin and Ann Temkin

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

ART ON DISPLAY: CONTEXT, MEANING, AFFECT

(Colloquium)
Philippe de Montebello

Art History and Archaeology Courses 2015

CURATORIAL STUDIES: COLLECTIONS AND **CURATING**

Paper View (Colloquium) The Paul Lott Lectureship Barbara Boehm

MUSEUMS AND COLLECTING MASTER CLASS

(Seminar) Patricia Rubin

WHY CONSERVATION? **UNDERSTANDING** THE PRESERVATION & RESTORATION OF **CULTURAL HERITAGE**

(Lecture) Salvador Muñoz Viñas

CONNOISSEURSHIP: **MATERIALS & TECHNIQUES** OF EUROPEAN & AMERICAN **PAINTINGS. C. 1200-1900**

(Colloquium) Dianne Dwyer Modestini

ART WITH A PLUG: THE **CONSERVATION OF** ARTWORK CONTAINING MOTION, SOUND, LIGHT. **MOVING IMAGES &** INTERACTIVITY

(Seminar and Laboratory Christine Frohnert

MATERIAL. RECIPE. RECONSTRUCTION: NEW METHODS IN TECHNICAL **ART HISTORY**

(Seminar, and Independent Study) Michele Marincola

Fall 2015

FOUNDATIONS I FOR MA STUDENTS: PRACTICES IN **ART HISTORY**

(Lecture) Hsueh-man Shen

THEORIZING YOUR PROJECT

(Seminar) Jonathan Hay

CHINESE PAINTINGS (10TH - 14TH CENTURIES): ATTRIBUTION AND DATING

(Seminar) Jonathan Hay

IN SEARCH OF YANG SHENG: A BRILLIANT COMPLEXITY: 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 Wednesday 3:00PM-5:00PM

ARTS OF LATE ANTIQUITY AND NEW ROME

(Lecture) Thelma Thomas

A GATHERING OF WISE MEN: LATE ANTIQUE REPRESENTATIONS

(Seminar) Thelma Thomas

FROM MYCENAEAN PALACE OF THE NINETEENTH TO GREEK CITY STATE

(Lecture) Günter H. Kopcke

LIVING PRESENCES: GREEK ART IN THE METROPOLITAN MUSEUM

(Seminar) Günter H. Kopcke

THE ARCHAEOLOGY OF THE **GREEK CITY**

(Colloquium) Alexander Sokolicek

PERSPECTIVES ON THE ART AND ARCHITECTURE OF MIDDLE KINGDOM EGYPT (CA. 1975-1640 B.C.E)

(Lecture) David O'Connor

THE MEANING OF THE SIGNED

(Seminar) Colin Fisler

THE ROLE OF THE FRAMED

(Colloquium) Colin Eisler

MONUMENTAL PAINTING IN ROME, 1450-1655

(Seminar) William Hood

AMERICAN COLLECTORS OF MEDIEVAL ART

(Colloquium) Robert Maxwell

MEDIEVAL SPANISH ART

(Seminar) Robert Maxwell

THE PRISMATIC VIEW: ARTISTS AND ART HISTORIANS IN DIALOGUE

(Seminar) Alexander Nagel

IS PARIS STILL THE CAPITAL **CENTURY?**

(Seminar) S. Hollis Clavson

Art History and Archaeology Courses 2015

LOS ANGELES 1955 TO 1995

(Colloquium) Thomas Crow

MODERNIZATION AND NOSTALGIA: ARCHITECTURE CARIBBEAN: CROSSROADS IN FRANCE UNDER VICHY

(PhD Proseminar) Jean-Louis Cohen

MIES VAN DER ROHE, FROM **BERLIN TO CHICAGO AND BACK**

(Lecture) Jean-Louis Cohen

ABSTRACT EXPRESSIONISM TO POP

(Seminar) Pepe Karmel

EPHEMERA, FRIVOLITY, AND THE INCONSEQUENTIAL: MASS CULTURE AND THE AVANT-GARDE

(Seminar)

Jordana Mendelson (Department of Spanish and Portuguese Languages)

PARIS - NEW YORK - BARCELONA: TRANSATLANTIC EXCHANGE AT THE MID-TWENTIETH CENTURY

(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

OF THE WORLD

(Seminar) Edward Sullivan

TOPICS IN MUSEUM STUDIES: ART EXHIBITION **HISTORY AFTER 1960**

(Seminar)

Bruce J. Altshuler

CURATORIAL STUDIES: CURATING COLLECTIONS **ROOMS WITH A VIEW**

The Paul Lott Lectureship (Colloquium)

Amelia Peck and Barbara Drake Boehm

THE HISTORY AND MEANING OF MUSEUMS

(Lecture)

Philippe de Montebello

THE MUSEUM LIFE OF CONTEMPORARY ART

(Seminar) Glenn Wharton

COURSE HIGHLIGHT CARIBBEAN: CROSSROADS OF THE WORLD

EDWARD SULLIVAN

his seminar will examine a variety of modalities of visual arts, experience and performance in the Caribbean Basin from the nineteenth century to the present. Several sessions will be held at The Brooklyn Museum where the exhibition Impressionism and the Caribbean: Francisco Oller and His Transatlantic World (curated by Professor Sullivan and Richard Aste) opens on October 2. Other topics for consideration in the first part of the course will include the nature of Surrealism in the Caribbean c.1940, the so-called Haitian Renaissance, "Intuitive Art" in Jamaica, Curação and elsewhere, pan-Caribbean manifestations of Carnival and Caribbean diasporas in such places as N.Y., Montreal, London and Paris. The second half of the course is devoted to contemporary arts throughout the region. Students will present research reports and papers on living artists, arts associations and institutions, Caribbean biennials (Havana, Martinique, Santo Domingo etc.) and other forms of exhibition as well as the participation of artists from the region in world-wide artistic manifestations such as the Venice Biennale or Documenta. Forms of knowledge transmission of the arts of the region (eg. a variety of digital sites and the journal ARC) will also be considered. Permission of the instructor is required to enroll in the course.



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Spring 2015

CONNOISSEURSHIP: MATERIALS & TECHNIQUES OF EUROPEAN & AMERICAN PAINTINGS, C. 1200-1900

(Colloquium and Independent Study)

Dianne Dwyer Modestini

ART WITH A PLUG: THE CONSERVATION OF ARTWORK CONTAINING MOTION, SOUND, LIGHT, MOVING IMAGES & INTERACTIVITY

(Seminar and Laboratory and Independent Study)
Christine Frohnert

MATERIAL, RECIPE, RECONSTRUCTION: NEW METHODS IN TECHNICAL ART HISTORY

(Seminar and Independent Study) Michele Marincola

WHY CONSERVATION? UNDERSTANDING THE PRESERVATION & RESTORATION OF CULTURAL HERITAGE

(Lecture and Independent Study) Salvador Muñoz Viñas

COURSES FOR CONSERVATION STUDENTS MATERIAL SCIENCE OF ART & ARCHAEOLOGY II

(Lecture) Hannelore Roemich

TECHNOLOGY & STRUCTURE OF WORKS OF ART II: INORGANIC MATERIALS

(Lecture and Laboratory) FINH-Conservation Center faculty and consultants

Coordinator: Sarah Barack

INSTRUMENTAL ANALYSIS II

(Lecture and Laboratory)
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 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 II

(Seminar and Laboratory)
Conservation Center faculty and consultants

INDIVIDUALIZED INSTRUCTION: EXAMINATION & ANALYSIS II

(Seminar and Laboratory) Conservation Center faculty and consultants

Fall 2015

THE TECHNICAL CONNOISSEURSHIP OF WORKS OF ART ON PAPER

(Seminar and Independent Study)
Dr. Cathleen Baker

DATING & PROVENANCE STUDIES IN ART & ARCHAEOLOGY

(Seminar/Colloquium and Independent Study) Norbert Baer and Joan Breton Connelly

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: 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 (Seminar and Laboratory)
Lisa Bruno and Jakki Godfrey

THE CONSERVATION TREATMENT OF ORGANIC & COMPOSITE MATERIALS

(Seminar and Laboratory)
Samantha Alderson

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 Hours to be arranged

INDIVIDUALIZED INSTRUCTION: TREATMENT OF DETERIORATED WORKS OF ART I

(Seminar and Laboratory)
Conservation Center faculty and consultants
Hours to be arranged

INDIVIDUALIZED INSTRUCTION: EXAMINATION & ANALYSIS I

(Seminar and Laboratory)
Conservation Center faculty and consultants



The Institute of Fine Arts Annual 2015-2016



Art History and Archaeology Courses 2016

Spring 2016

SARDONIC: PAINTING AND INDEPENDENT OPINION IN 18TH 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

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

EGYPTIAN EPIGRAPHY: RECORDING PHARAONIC MONUMENTS IN THEORY & PRACTICE

(Colloquium) Ann Macy Roth

PRESENCE

(Seminar) Andrew Finegold

BODY AND PORTRAIT IN LATE ANTIQUITY

(Colloquium) Thelma Thomas

THE "EXODUS PAINTINGS": LATE ANTIQUE PAINTING ON CLOTH AT THE METROPOLITAN MUSEUM OF ART"

(Seminar) Thelma Thomas

THE ROLE OF THE FRAMED

(Colloquium) Colin Eisler

THE LEGEND OF THE WANDERING JEW

(Seminar) Colin Eisler

RECENT RESEARCH IN SPANISH MEDIEVAL ART

(Colloquium)
Robert A. Maxwell

WORD AND IMAGE IN MEDIEVAL ART

(Seminar) Robert A. Maxwell and Kathryn A. Smith

ARCHITECTURAL THEORY AND PRACTICE IN ITALIAN RENAISSANCE

(Seminar) Marvin Trachtenberg

INTRODUCTION TO THE STUDY OF MEDIEVAL AND RENAISSANCE ARCHITECTURE

(Colloquium)
Marvin Trachtenberg

VERSAILLES RECONSIDERED

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ART, SUBCULTURES, AND IDEAS ON POST-WAR LONDON

(Seminar) Thomas Crow

APPROACHES TO ADVANCED RESEARCH IN MODERN ART

(Seminar) Thomas Crow

ARTS AND CRAFTS OF THE METROPOLIS: ARCHITECTURE C. 1900

(Lecture)
Jean-Louis Cohen

ARCHITECTURE IN/AS PHOTOGRAPHY

(Seminar) Jean-Louis Cohen

COMPLEXITY: CONTEMPORARY APPROACHES

(Colloquium) Jonathan Hay

AVANT-GARDE CINEMA AND PAINTING BEFORE 1945

(Colloquium) Kent Minturn

HISTORY AND THEORY OF THE AVANT-GARDE

(Seminar) Kent Minturn

GLOBAL CONTEMPORARY ART

(Seminar) Pepe Karmel

CURATORIAL STUDIES: EXHIBITIONS UNFINISHED: THOUGHTS LEFT VISIBLE

(Colloquium)
Andrea Bayer (Jayne Wrightsman
Curator at The Metropolitan
Museum of Art, Department of
European Paintings) with other
colleagues including Kelly Baum,
Eva Reifert, and Asher Miller

Art History and Archaeology Courses 2016

THE MUSEUM: AN IMPERFECT CONSTRUCT

(Colloquium

Philippe de Montebello

Fall 2016

FOUNDATIONS I FOR MA STUDENTS: PRACTICES IN **ART HISTORY**

(Lecture)

Kent Minturn

TOWARD AN ART HISTORY OF ATTITUDE (PROSEMINAR FOR INCOMING PHD STUDENTS ONLY)

(Seminar) Jonathan Hay

THE XUANHE HUAPU INVENTORY: MATCHING SURVIVING VISUAL EVIDENCE TO THE TEXTUAL RECORD

(Seminar) Jonathan Hav

A HISTORY OF CHINESE ART VESUVIUS **IN 100 OBJECTS**

(Colloquium) Hsueh-Man Shen

TOMB ART IN PRE-MODERN **CHINA**

(Seminar)

Hsueh-Man Shen

PAINTING OF THE JIAQING REIGN (1796-1820): A PRELIMINARY VIEW

(Seminar) Michele Matteini

ARTS OF ISLAMIC PILGRIMAGE: AMULETS, **RELICS. SHRINES AND TOKENS**

(Seminar)

Finbarr Barry Flood

THE ARTS OF MEDIEVAL JERUSALEM FROM BYZANTINE AND EASTERN **CHRISTIAN PERSPECTIVES**

(Colloquium) Thelma Thomas

THE FUNERARY ARTS OF LATE ANTIQUITY

(Seminar)

Thelma Thomas

GREEK ART AND ARCHITECTURE I: THE ARCHAIC PERIOD

(Lecture)

Clemente Marconi

SELINUNTE

(Seminar)

Clemente Marconi

CITY OF ROME: REPUBLIC TO EMPIRE

(Seminar) Katherine Welch

POMPEII AND THE CITIES OF Jean-Louis Cohen

(Colloquium) Katherine Welch

ADVANCED STUDY: WE **NEED TO TALK ABOUT EPOCHAL SHIFTS**

(Colloquium) Alexander Nagel

PRINT CULTURE: OBJECTS AND MEANING

(Seminar)

Patricia Rubin and Mark McDonald (Curator of Prints, Metropolitan Museum of Art)

THE DUTCH GOLDEN AGE

(Lecture) Mia Mochizuki

THE CHRISTIAN ALTAR

(Colloquium) Colin Eisler

EYCKIAN ISSUES: RECENTLY REVEALED. TOO LONG UNKNOWN

(Seminar) Colin Eisler

THE WALTER COOK ARCHIVE

(Seminar) Robert Maxwell

FAKE: AN AESTHETIC APPROACH

(Seminar)

Jacqueline Lichtenstein

THE ART OF PSALMS IN **MEDIEVAL EUROPEAN** CULTURE

(Seminar)

Andrew Romig, Kathryn A. Smith

FRANK GEHRY'S ARCHITECTURE, FROM LOS ANGELES TO THE WORLD, AND BACK

(Lecture)

ART AND LITERATURE IN **20TH CENTURY FRANCE**

(Seminar) Kent Minturn

THEORIES OF THE NEO-AVANT-GARDE IN POST-WAR EUROPE, 1950-1970

Ara Merjian (NYU Italian Studies)

METHODS OF INTERPRETATION IN **ARCHITECTURAL HISTORY**

(Colloquium) Jean-Louis Cohen and Marvin Trachtenberg

ARS BREVIS: THE VULNERABILITY OF ART AND THE INSTABILITY OF MEANING

(Lecture)

Philippe de Montebello



Spring 2016

ISSUES IN CONSERVATION: **HISTORICAL & ETHICAL CONSIDERATIONS IN** THE DEVELOPMENT OF A DISCIPLINE

(Lectureand Independent Study) Michele Marincola

LASCAUX TO 9-11: CASE STUDIES IN ARCHITECTURE **CONSERVATION**

(Colloquium and Independent Study) Norbert Baer

ALTERATION & DETERIORATION OF WORKS OF ART: PHOTOGRAPHIC **MATERIALS**

(Seminar, Laboratory and Independent Study)

Nora Kennedy and Katie Sanderson

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) Marco Leona

PRINCIPLES OF CONSERVATION

(Lecture and Laboratory) Conservation Center faculty and consultants Coordinator: Jean Dommermuth

EASEL PAINTINGS II: PAINTED SURFACES ON SOLID SUPPORTS

(Seminar and Laboratory) Corey D'Augustine

POLYCHROMY & MONOCHROMY: **EXAMINATION & TREATMENT** OF WOODEN SCULPTURE

(Seminar and Laboratory) Michele D. Marincola

READINGS IN PAPER CONSERVATION

(Seminar) Margaret Holben Ellis

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

ADVANCED PREVENTIVE CONSERVATION: IMPLEMENTATION OF KEY CONCEPTS

(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

Fall 2016

MATERIAL SCIENCE OF ART & ARCHAEOLOGY I

(Lecture, 3 points) Dr. Norbert S. 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

PREVENTIVE CONSERVATION

(Lecture and Laboratory) Hannelore Roemich and Steven Weintraub

EASEL PAINTINGS I

(Seminar and Laboratory) Dianne Dwyer Modestini

EASEL PAINTINGS III: STRUCTURAL TREATMENT OF PAINTINGS ON CANVAS

(Seminar & Laboratory) Kristin Patterson

THE CONSERVATION OF **ASIAN & ARCHAEOLOGICAL OBJECTS**

(Seminar and Laboratory) Lawrence Becker

Conservation Center Courses 2016

APPLYING VALUES-BASED DECISION-MAKING IN OBJECTS CONSERVATION

(Seminar & Laboratory)
Michele Marincola

CONSERVATION STRATEGIES FOR NATURAL SCIENCE COLLECTIONS

(Seminar and Laboratory)
Fran Ritchie and Julia Sybalsky

THE CONSERVATION TREATMENT OF PRINTS & DRAWINGS I

(Seminar and Laboratory) Margaret Holben Ellis

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

THE TECHNICAL CONNOISSEURSHIP OF WORKS OF ART ON PAPER

(Seminar and Independent Study)
Margaret Holben Ellis

CULTURAL HERITAGE IN TIMES OF ARMED CONFLICT

(Colloquium and Independent Study)

Dr. Norbert S. Baer

TOPICS IN TIME-BASED MEDIA CONSERVATION

(Lecture and Independent Study) Conservation Center faculty and consultants

Coordinator: Christine Frohnert







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

Course Auditing

Members receive the privilege of auditing Institute courses that cover a range of topics within art history, conservation, and archaeology. Recent courses include Philippe de Montebello's The History and Meaning of Museums; Mies van der Rohe, From Berlin to Chicago and Back with Jean-Louis Cohen; and Issues in Conservation with Michele Marincola, to name a few.

Special Events

Members also receive invitations to exclusive art world events that are designed especially for their benefit. From artist studio visits to faculty- and curator-led exhibition tours, to visits to some of New York's finest private collections, the Connoisseurs Circle offers something for every interest. Recent events include an after-hours, curator-led tour of the newly opened Met Breuer; a visit to the private collection of Georgia and Michael de Havenon; and an exclusive tour of Two Palms print studio featuring a talk by artist Terry Winters.

Programs expand beyond New York City as well with domestic day-trips and global experiences.

To learn more about the Connoisseurs Circle, call us 212-992-5812 or visit our website ifa.nyu.edu and click "Support Us".

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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

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

Fellowship for Archaeological Excavation

For student travel to the Institute's four archaeological sites

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 National Endowment for the

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 Steinhardt Fellowship

Support for doctoral candidates at the discretion of the Director

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

Marica and Jan Vilcek Fellowship in Art History

To support outstanding 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

Oppenheimer Fellowship

To support conservation students

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



Institute Fellowships

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

Stockman Family Foundation Art Conservation Fellowship

To support conservation students

Suzanne Deal Booth Fellowship in Conservation

To support conservation students

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

Valeria Napoleone Fellowship

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

Annual Fellowships

Andrew W. Mellon Foundation Fellowship

Support for conservation students

Baroness Zerilli-Marimo 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



Institute Fellowships

Rachel Davidson and Mark Fisch Fellowship Support for outstanding doctoral candidates

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

Roberta and Richard Huber FellowshipTo support students working in fields prior to

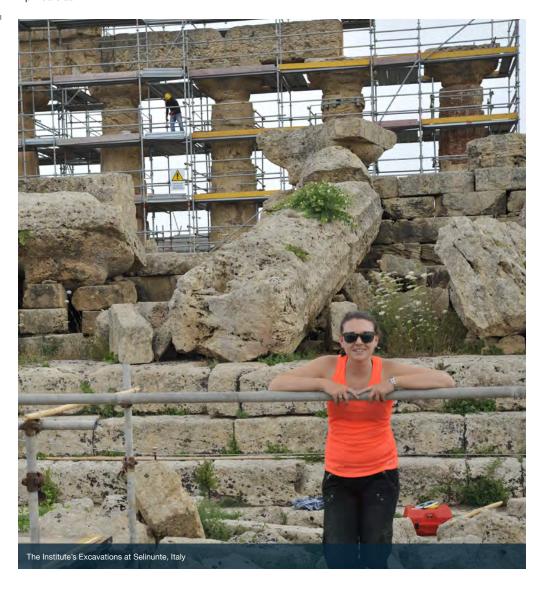
Modern and Contemporary

Samuel H. Kress Foundation Aphrodisias FundTo support conservation students traveling to Aphrodisias

Samuel H. Kress Foundation Selinunte FundTo support conservation students traveling to
Selinunte

The Selz Foundation Conservation Fellowship Support for conservation students

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





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 the end of 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 have surpassed the halfway mark having raised \$31.4M million from the Institute's trustees, alumni, faculty and friends.

We are pleased to recognize those donors to the Institute of Fine Arts who have contributed to the Momentum Campaign for student support. The following list reflects commitments of \$1,000 or more made since the beginning of the Momentum Campaign on September 1, 2011.

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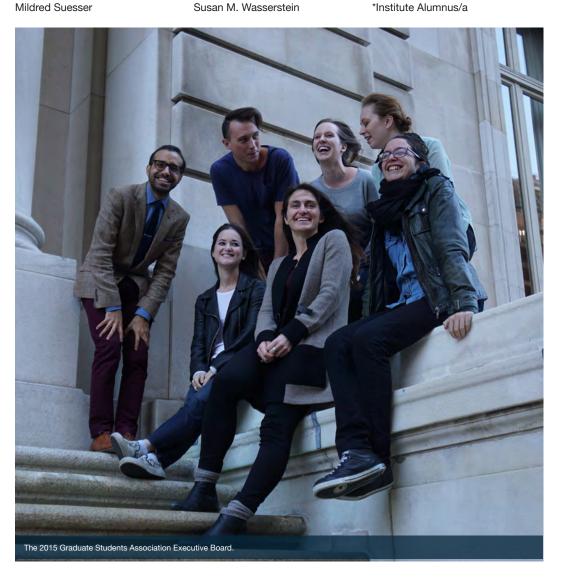


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This list includes commitments received from September 1, 2015 to June 30, 2016.

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