THE INSTITUTE IS DEDICATED TO GRADUATE TEACHING AND ADVANCED RESEARCH IN THE HISTORY OF ART, ARCHAEOLOGY, AND THE CONSERVATION AND TECHNOLOGY OF WORKS OF ART.
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Inside cover: Conservation student Cybele Tom  
in *Function in Conservation: Examination and Treatment of Utilitarian Objects*, fall 2011
Welcome to the 2011-2012 issue of the IFA Annual. As you will see, our students, alumni and faculty have been engaged on a number of exciting projects, with plans for more, and our courses and programs are going from strength to strength.

Reflecting on the year that has passed and the year that is to come, both change and continuity come to mind. What changes have we seen and what might we anticipate? We have welcomed our first Andrew W. Mellon Postdoctoral Fellow, Dr. Jennifer Raab, who holds a Ph.D. from Yale University and who specializes in American nineteenth-century art. We also have appointed the second Mellon Postdoctoral Fellow, Dr. Anton Schweizer, who trained at the University of Heidelberg and who is currently Assistant Professor of Japanese Art History there. His expertise in Japanese art and architecture will expand the geographical as well as conceptual and material range of our teaching. We are beginning a search in Western Medieval Art History. The Conservation Center is completing the first year of the new Mellon-funded program in library and archive conservation training. You can find out more about these people and projects, and others, in the pages that follow.

Faculty, staff and the Institute Board have spent a great deal of time over the past year defining the IFA's core values and its role in the University. A new liaison committee has been formed with the Department of Art History, anticipating increased Institute participation in undergraduate teaching and exchange with department faculty. But art history, archaeology and related fields extend well beyond the department and the IFA intends to take the lead in building the University’s network of talent in these affiliated disciplines.

The Institute continues to benefit from the work of its gifted students and outstanding faculty. The many awards and honors that are recorded here prove our distinction. The IFA's tradition of scholarly eminence will be celebrated this year as we embark on the centennial year of Duke House. That tradition is constantly renewed—as the activities related here amply show—with vitality, rigor and imagination. Indeed, it is impossible to contain all that has happened or that is planned within a single publication, and I encourage you to visit our website (http://ifa.nyu.edu) for more news and information. I also remind you that what we do is costly. We depend on the commitment and generosity of our alumni and supporters. The Institute is profoundly grateful for your generosity, which allows us to face the many challenges of continuing to be an internationally renowned center of excellence.

Patricia Rubin
Judy and Michael Steinhardt Director
Institute of Fine Arts
I invite you to join me in recounting the past year’s growth and accomplishments at the Institute of Fine Arts. I am delighted to see the contributions this institution continues to make in the development and dissemination of advanced scholarship in the visual arts.

As I reflect upon the last year, I am glad to have seen the IFA gain many new and important supporters. I was also pleased to welcome two new members to our Board of Trustees: Anne Little Poulet and Stephen Lash. The Connoisseurs Circle, whose members directly support fellowships at the IFA while enjoying many tangible benefits, has continued to grow. At the same time, our alumni continue to support this institution and build its legacy. Every day, our alumni bring their scholarly expertise to museums, foundations, arts organizations and countless other endeavors across the globe. I invite you to read more about our alums’ worldwide impact in the Who We Are section.

The Conservation Center of the Institute of Fine Arts plays an important role in setting the IFA apart from its peers, and I congratulate Michele Marincola, Director of the Conservation Center, and all her staff for the partnership they formed this year with the Andrew W. Mellon Foundation to offer an innovative summer program in technical art history for Ph.D. candidates from across the US. The course will offer an important opportunity to art scholars whose home institutions afford them little direct contact with objects or only limited access to major art collections.

Local scholars and art enthusiasts continue to rely on the IFA for its slate of colloquia, lectures, symposia and consortia – these discussions provide the bedrock for groundbreaking research and are also essential intellectual outlets for the public. Facilitated by the generosity of our donors, these programs couple visionary philanthropy with exemplary scholarship, resulting in an enormously positive impact on the field. This spring we were proud to cement yet another of these relationships through a gift from the Institute for Studies on Latin American Art. With ISLAA as our partner, we will augment our existing programming with a range of new events and student opportunities focused on Latin American art (see page 75).

It is an honor to serve as Chairman of the Institute of Fine Arts Board of Trustees. As you read on, I am sure you will join me in my enthusiasm about the Institute of Fine Arts and the important contributions it makes to the fields of art history, archaeology and conservation.

Judy Steinhardt
Chairman

Message from the Chairman

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Curator
Nita Lee Roberts
Photographer
Fatima Tanglao
Circulation and Reference Assistant
Jason Varone
Imaging Services Supervisor
A photograph discovered in the IFA archives of Esther Dotson (née Gordon) during her graduate studies at the Institute. She later became the first woman appointed to a full-time professorship in the Department of Art History at Cornell.
Art history became a dedicated field of study at New York University in 1922, when the young scholar-architect Fiske Kimball was appointed the Morse Professor of the Literature of Arts and Design. He laid the foundation for much of what still distinguishes the Institute of Fine Arts: its core faculty of the highest quality, special relationships with New York’s museums, liberal use of the expertise of visiting faculty, and twin commitments to graduate education and advanced research.

In 1932, NYU’s graduate program in art history moved to the Upper East Side in order to teach in the collections of The Metropolitan Museum of Art. Under the energetic leadership of its chairman, Walter W. S. Cook, the program became one of the world’s most distinguished centers for art historical research and education, and was renamed the Institute of Fine Arts in 1937. The Institute was strengthened greatly by refugee professors from the German and Austrian institutions that had given birth to the modern discipline of art history. Foundational art historians such as Erwin Panofsky, Walter Friedlaender, Karl Lehmann, Julius Held, and Richard Krautheimer set the Institute on its course of rigorous, creative, and pluralistic scholarship and strong worldwide connections. The National Endowment for the Humanities has commended the Institute as a national asset for its leadership role in art historical scholarship and training. The Endowment is one of numerous institutional and private benefactors that continue to support the Institute’s work.

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

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

IFA moves to the James B. Duke House at 1 East 78th Street.

1932
A Graduate Department in Fine Arts is founded separate from Washington Square and moves uptown to Munn House, opposite the Plaza Hotel.

1936
IFA Slide Library

1937
The name is changed to Institute of Fine Arts.

1958
Curatorial Studies program established.
In 1958, Mrs. James B. Duke and 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 2,300 advanced degrees and trained a high number of the world’s most distinguished art history professors, curators, museum administrators, and conservators.
Who We Are
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

Jonathan Hay
Deputy Director for Faculty and Administration; Ailsa Mellon Bruce Professor of Fine Arts
History of Chinese art; contemporary Chinese art; art historical theory and method

Priscilla P. Soucek
Deputy Director for Academic Affairs; Director of Graduate Studies; John Langeloth Loeb Professor in the History of Art
Persian and Arabic manuscripts; portraiture; history of collecting

Günter H. Kopcke
Director of Masters Studies; 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 millennium BCE; political origin and role of Classical art

Michele D. Marincola
Sherman Fairchild Chairman of the Conservation Center and Professor of Conservation; Conservator, The Cloisters, The Metropolitan Museum of Art (part-time); Conservation Consultant, Villa La Pietra
Conservation and technical art history of medieval sculpture; decoration of late medieval German sculpture; conservation of modern sculpture

Faculty in the History of Art and Archaeology
Kathleen Weil-Garris Brandt
Professor of Fine Arts, Institute of Fine Arts and College of Arts and Science
Italian Renaissance art and culture

Jonathan Brown
Carroll and Milton Petrie Professor of Fine Arts
Spanish and new Spanish painting, 1500-1800; history of collecting; art at European courts, seventeenth century

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

Thomas Crow
Rosalie Solow Professor of Modern Art; Associate Provost for the Arts
Seventeenth- and eighteenth-century art; nineteenth- and twentieth-century art; contemporary art

Colin Eisler
Robert Lehman Professor of Fine Arts
Early Netherlandish, French and German art; Quattrocento art; graphic arts; history of collecting; Jewish art issues

Okwui Enwezor
Kirk Varnedoe Visiting Professor (Spring 2012)
Contemporary art; African art

Finbarr Barry Flood
William R. Kenan Jr. Professor of the Humanities, 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

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

Previous page: Professor Sullivan and IFA students in front of a mural by Jorge González Camarena, Venustiano Carranza and the Constitution in the National Museum of History, Chapultepec Castle, Mexico City. Photograph by Brian Bentley
Faculty and Fields of Study

Clemente Marconi
James R. McCredie Professor in the History of Greek Art and Archaeology; University Professor
Archaic and Classical Greek art and architecture; the reception and the historiography of ancient art and architecture; the archaeology of ancient Sicily

Philippe de Montebello
Fiske Kimball Professor in the History and Culture of Museums
Early Netherlandish art; history of collecting; history of museums; issues of cultural patrimony

Alexander Nagel
Professor of Fine Arts
Renaissance art; the history of the history of art; relations between artistic practice and art theory

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

David O’Connor
Lila Acheson Wallace Professor of Ancient Egyptian Art; Co-Director, Yale University-University of Pennsylvania-Institute of Fine Arts, NYU Excavations at Abydos
Ancient Egyptian art history and archaeology; ancient Nubia art history and archaeology

Hsueh-man Shen
Assistant Professor of Fine Arts
Funerary and religious practices in pre-modern China; word and image in the visual culture of East Asia; art and material culture along the ancient Silk Road

Robert Slifkin
Assistant Professor of Fine Arts
Contemporary art; history of photography; nineteenth- and twentieth-century American art

Roland R. R. Smith
Lincoln Professor of Classical Archaeology, University of Oxford; Director, Excavations at Aphrodisias
Art and visual cultures of the ancient Mediterranean world; historical interpretation of ancient representation and its relationship with social and political culture; archaeology of Greek cities of Eastern Roman Empire

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

Thelma K. Thomas
Associate Professor of Fine Arts
Late Antique, Byzantine and Eastern Christian art and architecture

Marvin Trachtenberg
Edith Kitzmiller Professor of the History of Fine Arts
Romanesque, Gothic and Renaissance architecture and urbanism; problems of temporality in architecture and historiography; problematics of architectural authorship; the origins of perspective

Visiting Professor (Spring 2012)

William Hood (Ph.D., 1977)
In spring 2012, we were joined by William Hood, Mildred C. Jay Professor Emeritus of Art History at Oberlin College, Oberlin, Ohio, where he taught courses in Italian Renaissance and Baroque Art, as well as in Spanish Art of the Golden Age, French Art of the Ancien Regime, and general courses in European art history and connoisseurship. Prof. Hood holds a Ph.D. from the Institute of Fine Arts, where under the advisory of Professor Donald Posner, he specialized in Italian Renaissance and Baroque Art, seventeenth-century art in France and Spain, and eighteenth-century European art more generally. He is the author of Fra Angelico at San Marco and numerous articles on topics of Italian art from 1350 to 1650. As Visiting Professor at the IFA, Professor Hood taught two classes: Before Vasari: Florentine Painting in the Fifteenth-Century and Inside Out: The Soul in Seventeenth-Century Roman Art.

Professor Hood with his seminar class at the MMA
Jeffrey Weiss
Adjunct Professor of Fine Arts
Modernist and Post-war art; new media; applications of conservation research to historical and critical methodologies; curatorial practice

Katherine Welch
Associate Professor of Fine Arts; Deputy Director, Excavations at Aphrodisias
Architecture, sculpture, and painting of the Hellenistic/Republican and Roman Imperial periods (particularly in Rome, Italy, Turkey, and Greece)

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 and 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

Hannelore Roemich
Institute of Fine Arts Professor of Conservation Science
Conservation of works of art and artifacts; non-destructive testing of art objects; indoor environment; glass and enamels, active and preventive conservation issues

Emeritus Faculty

Jonathan J. G. Alexander
Sherman Fairchild Professor Emeritus of Fine Arts
Medieval European art, especially manuscript illumination

Evelyn B. Harrison
Edith Kitzmiller Professor Emerita of the History of Fine Arts
Greek and Roman sculpture; the Athenian agora; the Parthenon

Egbert Haverkamp-Begemann
John Langeloth Loeb Professor Emeritus in the History of Art; Adjunct Professor of Fine Arts; Coordinating Scholar, Robert Lehman Collection Scholarly Catalogue
Dutch and Flemish art history of prints and drawings

Thomas F. Mathews
John Langeloth Loeb Professor Emeritus in the History of Art
Early Christian and Byzantine art and architecture

James R. McCredie
Sherman Fairchild Professor Emeritus of Fine Arts; Director, Excavations in Samothrace
Greek archaeology and architecture

Affiliated Faculty in the History of Art and Archaeology

Beryl Barr-Sharrar
Adjunct Professor of Fine Arts

Andrea Bayer
Curator of European Paintings, The Metropolitan Museum of Art; Coordinating Curator, Curatorial Studies Program; IFA Paul Lott Lecturer

Keith Christiansen
Jayne Wrightsman Curator of European Paintings, The Metropolitan Museum of Art

Helen Evans
Curator of Byzantine Art, The Metropolitan Museum of Art

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

William Hood
Visiting Professor (spring 2012); Mildred C. Jay Professor Emeritus, Oberlin College

Joan R. Mertens
Curator of Greek and Roman Art, The Metropolitan Museum of Art

Nadine Orenstein
Curator of Drawings and Prints, The Metropolitan Museum of Art

Robert Storr
Dean, School of Art, Yale University

H. Barbara Weinberg
Alice Pratt Brown Curator of American Paintings and Sculpture, The Metropolitan Museum of Arts; IFA Paul Lott Lecturer
Bonna D. Wescoat  
Associate Professor of Art History, Emory University; Adjunct Associate Professor of Fine Arts, Excavations in Samothrace

Paul Zanker  
Professore ordinario di Storia dell’arte antica, Scuola Normale Superiore di Pisa

Institute Lecturers for the Conservation Center

Samantha Alderson  
Associate Conservator, American Museum of Natural History

Drew Anderson  
Associate Conservator, The Metropolitan Museum of Art

Lisa Bruno  
Head Objects Conservator, Brooklyn Museum

Lucy Commoner  
Textile Conservator, Cooper-Hewitt National Design Museum

Joan Breton Connelly  
Professor of Classics; Director, Yeronisos Island Excavations (Cyprus)

Margo Delidow  
Andrew W. Mellon Fellow in Conservation Education

Jean Dommermuth  
Paintings Conservator; Conservation Consultant, Villa La Pietra

Reba Fishman Snyder  
Associate Paper Conservator, Morgan Library and Museum

Kathy Francis  
Textile Conservator

Christine Frohnert  
Conservator for Contemporary Art, Modern Materials, and Media

Leslie Ransick Gat  
Objects Conservator

Jakki Godfrey  
Assistant Conservator of Objects, Brooklyn Museum

Ellen Howe  
Conservator, The Metropolitan Museum of Art

Nora Kennedy  
Sherman Fairchild Conservator of Photographs, The Metropolitan Museum of Art

Honors & Awards 2011 - 2012

Jonathan Brown  
2011 Bernardo de Galvez Prize

James McCredie  
2012 American Institute of Archaeology Conservation and Heritage Management Award in recognition of the excavations at Samothrace

Philippe de Montebello  
2012 Cambridge Humanitas Visiting Professor in the History of Art

Alexander Nagel  
2012 College Art Association’s Charles Rufus Morey Book Award, for his book The Controversy of Renaissance Art (Chicago: Chicago University Press, 2011)

Linda Nochlin  
2012 Excellence in the Arts Award from the Appraisers Association of America

2012 First Award from the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum

2012 Distinguished Achievement Award of the Vassar Alumnae and Alumni Association

2012 Honorary Doctorate from the Courtauld Institute

Roland R.R. Smith  
2011 National Arts Club Certificate of Merit for Distinguished Achievement in and Contribution to Archaeology, on behalf of the Aphrodisias Excavations

Marvin Trachtenberg  
2012 Election as member of the American Academy of Arts and Sciences

Roland R. R. Smith
Stephen Kornhauser
Chief Conservator, Museum,
New-York Historical Society
Museum and Library

Maria Fredericks
Drue Heinz Book Conservator,
Thaw Conservation Center,
The Morgan Library and
Museum

Dr. Marco Leona
Head Scientist, The Metropolitan Museum of Art

Judith Levinson
Conservator, American Museum of Natural History

Stephanie Lussier
Paper Conservator

Dorothy Mahon
Conservator, The Metropolitan Museum of Art

Carol Mancusi-Ungaro
Associate Director of Conservation and Research, Whitney Museum of American Art and Founding Director of the Center for Technical Study of Modern Art at the Harvard Art Museums

Ana Martins
Conservation Scientist, Museum of Modern Art

Christopher W. McGlinchey
Sally and Michael Gordon Conservation Scientist, Museum of Modern Art

Linda Nieuwenhuizen
Objects Conservator

Nancy Odegaard
Conservator and Head of the Preservation Division, Arizona State Museum, University of Arizona;
Professor, Department of Anthropology, University of Arizona

Lisa Pilosi
Conservator, The Metropolitan Museum of Art

Deborah Schorsch
Conservator, The Metropolitan Museum of Art

Suzanne Siano
Paintings Conservator

Jack Soulman, Jr.
Conservator, The Metropolitan Museum of Art; Conservation Consultant, Villa La Pietra

Richard E. Stone
Senior Museum Conservator, The Metropolitan Museum of Art

Carol Stringari
Chief Conservator, Solomon R. Guggenheim Museum

Steven Weintraub
Conservator

The Samuel H. Kress Program in Paintings Conservation

Dianne Dwyer Modestini
Paintings Conservator

Nica Gutman Rieppi
Associate Conservator

Additional Conservation Consultants Villa
la Pietra

Pam Hatchfield
Conservation Consultant for Villa La Pietra

Deborah Trupin
Conservation Consultant for Villa La Pietra

George Wheeler
Conservation Consultant for Villa La Pietra

Institute of Fine Arts Research Associates

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

Yaelle S. Amir
Andrew W. Mellon Research Activities Coordinator

Sarah Barack
Samuel H. Kress Fellow in Technical Art History

Jack A. Josephson
Research Associate in Egyptian Art

Stephen Koob
Consulting Conservator, Excavations in Samothrace and Archaeological Exploration of Sardis

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

Jennifer Raab
IFA/Andrew W. Mellon Foundation Postdoctoral Fellow, 2011-2013

Anton Schweizer
IFA/Andrew W. Mellon Foundation Postdoctoral Fellow, 2012-2014

Kent Severson
Consulting Conservator, NYU Excavations at Aphrodisias and Selinunte

Alexander Sokolicek
Field Director, NYU Excavations at Aphrodisias
Kirk Varnedoe Visiting Professorship

The Kirk Varnedoe Visiting Professorship brings a distinguished scholar to the Institute each year to teach a course and give a series of public lectures. 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 are Wu Hung (2011), David Joselit (2010), Alexander Potts (2009), Molly Nesbit (2008), and Jeffrey Weiss (2007).

Spring 2012 Varnedoe Visiting Professor Okwui Enwezor

In spring 2012, we welcomed curator and scholar Okwui Enwezor to the IFA as the sixth Kirk Varnedoe Visiting Professor. During his stay, he taught a course on contemporary African art since 1980 and gave three public lectures on a related topic: Episodes in Contemporary African Art Setting the Stage; Contemporary African Art, From Postcolonial Utopia to Postcolonial Realism; At Home in the World: The Art of El Anatsui and William Kentridge; and Disrupted and Disarticulated: Body Politic and the Work of Marlene Dumas and Wangechi Mutu.

The seminar examined important ideas, concepts and issues that have shaped the work and practice of African artists within an international and global framework. Organized around the rubrics of postcolonial utopia and postcolonial realism, the seminar traced the trajectories through which contemporary African art has charted a series of dialectical paths via the discourses of globalization, migration, diaspora, identity, and authenticity.

It explored the complex artistic and aesthetic, as well as social and cultural themes that have structured the unique discursive and historical conceptions of contemporaneity in African art over the past four decades. The seminar covered art from 1980, a decade in which the economic crises resulting from the Structural Adjustment policies imposed by the World Bank and the International Monetary Fund created serious structural deficits and institutional ruptures within Africa. However, they also provided new platforms, as well as unique opportunities in the field of artistic production and exchange. This led to a reconsideration of the place of culture in African development and also laid the ground for new debates about contemporary art and society, particularly Africa’s place in the increasingly global contemporary art networks.

Announcing the next Kirk Varnedoe Professors

We will welcome our next Varnedoe Visiting Professors in fall 2013 and spring 2014. Thierry de Duve, an art historian, critic and aesthetic philosopher widely known for his work on Marcel Duchamp, will be at the IFA in fall 2013. In spring 2014 we will be joined by Briony Fer, Professor of History of Art at University College London, who has published extensively on modernism and on modern and contemporary art, with a current focus on the work of Eva Hesse.

Okwui Enwezor during his seminar Contemporary African Art, spring 2012
In fall 2012 we will welcome our second Post-doctoral Fellow to the Institute. The Fellow is given the opportunity to pursue a research project while gaining teaching experience at a graduate level, and participating in the Mellon Research Initiative on the state of scholarship in the fields of art history, archaeology, and conservation.

In the fall, we will be joined by Dr. Anton Schweizer from Heidelberg University’s Institute of East Asian Art History. His book project Meaningful Spaces: Topography, Architecture and Art as Political Media in Early Modern Japan investigates the building activities of Date Masamune, a provincial warrior leader in seventeenth-century Northern Japan.

The study is based on the hypothesis that Masamune’s building projects were primarily motivated by the desire to manifest power and to create an identity for his new territory. For these aims he appropriated existing cultural models and developed complex and innovative strategies of spatial and visual expression. The research will analyze individual works of architecture as well as the semantical reorganization of the entire territory. It will consist of a series of case studies organized into two sections which approach the construction of meaningful spaces in different contexts.

While the main political protagonists of the Early Modern period and their heartlands in central Japan have been discussed in numerous Western studies, there is need of more research on local warriors and their cultural politics. The rich culture patronized by the Date clan which received great public attention from the distressing tsunami disaster in 2011 is a particularly apt example. The resulting monograph will be of relevance not only for specialists of Japanese architectural history, but also for scholars and students of religious studies, Early Modern history, social history and visual culture, and addresses questions of nation-building, interregional culture migration, and discourses of legitimacy.

Jennifer Raab
The First Postdoctoral Fellow

During my postdoctoral fellowship, I am offering two courses designed to consider closely works of art from the American eighteenth and nineteenth centuries against a range of texts and concepts. The recent re-opening of the Met’s American wing has provided invaluable opportunities to hold discussions in the galleries and explore new interpretations for these canonical works of art.

My course this year, Art, Science, and Expedition in America, considered collaborations between artists and explorers, the role of natural history in visually conceptualizing the new nation, and the relationship between artistic perception and an emerging notion of scientific “objectivity.” Looking at artists such as John James Audubon, Frederic Church, and Eadweard Muybridge, we examined the tension between science and the imagination, debates over evolution, and the birth of ecology.

The course I will offer next spring, The Body in Pain: Photography, Graphic Arts, and Painting during the American Civil War, will focus on the visual media that (attempted) to represent the deadliest war in American history. We will read texts from the period by Frederick Douglass, Harriet Beecher Stowe, and Abraham Lincoln, as well as theoretical sources on violence, trauma, and memory. Coinciding with the war’s 150th anniversary, the seminar is designed to take advantage of the rich visual resources in New York and will also include a trip to Washington, D.C.
The Institute of Fine Arts is delighted to announce, thanks to a generous anonymous donation, the formation of a new visiting professorship in conservation and technical studies, beginning fall 2012. The Judith Praska Distinguished Visiting Professor in Conservation is named in honor of the donor’s grandmother. Inspired by the Kirk Varnedoe Memorial Professorship, this visiting position will be awarded to a prominent conservator or scientist who can bring to our program new areas for research and teaching. The Praska Professor will be invited for a semester to the Institute of Fine Arts to teach in his or her area of specialty, particularly in courses designed for both conservation and art history students. The Professor will also give one public lecture on his or her research at the IFA. The professorship will run for four years through spring 2016.

For 2012-2013, the Conservation Center has invited two distinguished individuals to be awarded the professorship, one in the fall semester and one in the spring:

**Fall 2012 Judith Praska Distinguished Visiting Professor:** Christine Frohnert, Conservator of Contemporary Art, Modern Materials and Media, Cranmer Art Group

**Spring 2013 Judith Praska Distinguished Visiting Professor:** Carol Mancusi-Ungaro, Associate Director of Conservation and Research, Whitney Museum of American Art and Founding Director of the Center for Technical Study of Modern Art at the Harvard Art Museums

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**Ann Temkin**

The Second IFA Honorary Fellow

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

In 2012-2013, we will welcome our second Honorary Fellow, Ann Temkin, the Marie-Josée and Henry Kravis Chief Curator of Painting and Sculpture at the Museum of Modern Art, New York. Dr. Temkin received a B.A. from Harvard University and a Ph.D. in the History of Art from Yale University. She first worked at the MoMA from 1984 to 1987 as a curatorial assistant in the painting and sculpture department. In 1990, she accepted the position of curator of modern and contemporary art at the Philadelphia Museum of Art, where she worked until her return to the Modern’s painting and sculpture department in 2003. Upon the retirement of her predecessor John Elderfield in 2008, Dr. Temkin assumed the role of Chief Curator of Painting and Sculpture at the museum. Her research is focused mostly on postwar and contemporary art, with past exhibitions surveying artists Joseph Beuys, Sherrie Levine, Alice Neel, Barnett Newman, Gabriel Orozco, and Raymond Pettibon, among others. She recently curated a major exhibition on abstract expressionism in New York, culled entirely from the MoMA’s collection.
In January 2012, eight students traveled to Villa la Pietra in Florence to conduct research on the Acton Collection, along with Professors Michele Marincola, Dianne Modestini, and Patricia Rubin. This project was an extracurricular excursion competitively offering the students – four in the Conservation Center program and four in the art history program – the opportunity to spend two weeks looking and working collaboratively on selected works displayed in the villa’s “Sala da Pranzo.” The collection, largely assembled at the turn of the twentieth century, offers an ideal laboratory for research. The works, as acquired and arranged by Arthur and Hortense Acton and meticulously preserved by their son, Harold, have been seen and cared for, but not closely examined for well over a century.

The selected students – Caitlin Breare (Conservation), Sophie Scully (Conservation), Cybele Tom (Conservation), Emily Cannarella (Art History, second year M.A., Renaissance), Kate Holohan (Art History, Ph.D. student, Seventeenth-century), Charles Howard (Art History, Ph.D. student, Renaissance), Blythe Sobol (Art History, Ph.D. student, eighteenth-century), Matthew Hayes (Conservation Center graduate, first year Ph.D. student, Kaplan-Fisch Fellow) – worked in pairs of conservator-art historian on the designated objects, considering them technically, formally, and art historically. In addition to Professors Marincola and Rubin, they were advised by Jean Dommermuth (Conservation Center alumnus and adjunct faculty), Carl Strehlke (Curator of the Johnson Collection at the Philadelphia Museum of Art and Chief Cataloguer of the I Tatti collection of European Paintings), and decorative arts expert Fausto Calderai.

The teams explored four objects: Giorgio Vasari, *Virgin and Child with the young St. John the Baptist, Joseph and St. Elizabeth* (oil on canvas, in gilt frame, with eight Virtues); Umbrian, *Virgin and Child* (polychrome wood sculpture); Ghiberti workshop, *Virgin and Child* (stucco); Giovanni di Bartolomeo Cristiani, *Virgin and Child with Saints* (polyptych, tempera on panel). The students’ discoveries are significant and will be pursued and published on the website, as well as contributing to a future catalogue of the collection.
Ian Wardropper is the Director of the Frick Collection. He received his Ph.D. from the IFA in 1985, specializing in European Sculpture. Dr. Wardropper recently spoke to Ph.D. candidate Nicholas Herman about his work at The Frick.

Q How did you first become interested in art history and why did you choose to study at the IFA?

As an undergraduate at Brown University I entered the field of art history very late, during the second half of my junior year. But from that point on I took art history courses almost exclusively, and numerous professors of mine recommended the Institute for graduate work. Also, an important factor was that the Institute was well placed vis-à-vis museums, and I was interested at that point both in teaching and curatorial work.

Q What was it that eventually convinced you to go into the museum world?

The great thing about the Institute is that it has such close relationships with many museums, and at that time, unlike most other graduate programs, it promoted curatorial work as a career. Equally decisive were a number of courses I took that were taught by curators at the Met, most notably a seminar on Italian Renaissance bronzes with Olga Raggio (Chair of the Department of European Sculpture and Decorative Arts, 1971-2001), and one on Baroque drawings with Jacob Bean (Chair of Prints and Drawings, 1960-92). These seminars, working directly with objects, are what grabbed my attention, and that’s really why I ended up gravitating towards museum work.

Q Do you remember any formative experiences you had at the Frick as a student?

There were a number of curators at the Frick who were really on the radar screen at the time. Though I never took courses with them specifically, I often had friends who worked at the Frick as interns or lecturers. Also, the Frick was where I came to look at masterpieces. For example, for a time I was very interested in Dutch seventeenth-century pictures, and of course there are some great ones there that can bear hours of close looking and repeated visits.

Q What other outside activities were you involved in while you were a student at the IFA?

Living in New York inevitably brings you into contact with the art world, and since it’s an expensive city, I took on lots of side jobs. I did a little bit of everything. I worked at Sotheby’s in the print department part-time for three years, I worked at a gallery in SoHo, I taught at various places, and most importantly I had a paid internship at the Met.

Q Since your time there as a student, how do you feel the IFA has changed and how has it stayed the same?

The easiest yardstick by which I can measure this is the quality of the current students and recent graduates I meet, which is just as good if not better than when I was there thirty or forty years ago. From an intellectual point of view there has of course been a sea change. When I was a student it was essentially all about formalism, and people were only just beginning to be interested in wider concerns. That has changed quite a bit, but I get the sense that the IFA maintains a good balance today. Whereas some other graduate programs have shifted entirely in one particular direction, I think the faculty and students at the IFA represent a healthy range of methodologies.
Sandra Williams, M.A. Candidate

Sandra Williams is a second-year M.A. candidate at the IFA, focusing on modern Middle Eastern art. Last summer, she traveled to the Middle East on a Leon Levy and Shelby White Summer Travel Grant to conduct research for her M.A. thesis.

In May 2010 I made my first trip to the Middle East to visit Jordan, Lebanon and Qatar. Despite studying the history, politics, and art of the region for the past five years, I had never had the opportunity to visit. Thanks to the Levy-White Travel grant from the IFA I was finally able to make the trip. What I saw during my travels was far different than anything I could have learned from simply reading about the Middle East, and exploring each country exposed me to the range of differences between each nation’s cultures, people, histories and even appearance. Whether it was exploring the budding gallery scene in Amman, stumbling upon Roman ruins next to a medieval church and modern mosque in Beirut, or being stunned by the breathtaking collection at the Museum of Islamic Art in Doha—each experience positively complicated my view of the Middle East. Throughout my trip I often found myself relying on the critical skills I learned from my first year at the IFA, which helped me take away a deeper knowledge of the immense diversity of the region.

Seeing the region firsthand fueled my interest in visual representations of the Middle East, which I chose to explore in my M.A. thesis, under the advisement of Professor Priscilla Soucek. Broadly, my thesis explores the ways in which photographs from the Middle East complicate our overarching understanding of the region in the nineteenth century and challenge the notion of Orientalism as the dominate framework for viewing photographs of this period. Specifically, I compare the work of Antoin Sevruguin, a commercial photographer working in Iran in the nineteenth century, with three contemporaneous commercial studios in the Ottoman Empire to show the differences and similarities between their productions. My research has connected me with scholars from around the globe and led me to institutions and private collections up and down the East Coast to look at thousands of photographs. I never anticipated the direction that both my trip abroad and my thesis research would take me, and I look forward to continuing to explore these ideas after graduation.

For more information on the Leon Levy and Shelby White Summer Travel Grants, visit the Academics section of our website: ifa.nyu.edu

Above: Sandra Williams in Wadi Rum, Southern Jordan
In January 2012, Jesús Soto: Paris and Beyond, 1950-1970 opened at NYU’s Grey Art Gallery. The exhibition was organized by IFA alumnna and trustee Estrellita B. Brodsky (Ph.D. 2009). During her studies at the Institute, Dr. Brodsky researched the works of Venezuelan artist Jesús Rafael Soto and Argentinean artist Julio Le Parc (Dissertation: Latin American Artists in Postwar Paris: Jesús Soto and Julio Le Parc, 1950-1970). Her research set the stage for this exhibition—the first to feature Soto’s works in New York in over 35 years. The exhibition included approximately 50 works that focus on the artist’s kinetic avant-garde work during his early years in Paris, where he arrived with other Latin American contemporaries after the war. Soto: Paris and Beyond begins in 1950 with Soto’s move to Paris, and culminates with his first major retrospective at the Musée d’Art Moderne de la Ville de Paris in 1969. The exhibition at the Grey highlights Soto’s study of movement, displacement, and instability as well as his ultimate re-envisioning of the relationship between the artwork and the viewer.

In addition to a seminal catalogue of Soto’s early work, this exhibition inspired several events, including a symposium that investigated aspects of the vibrant interchange between the Americas and Paris in the mid-to-late twentieth-century, as well as examination of works by Soto’s contemporaries from Argentina, Haiti, Cuba, and elsewhere. The symposium included presentations by German Garrido (Ph.D. candidate) of NYU’s Department of Spanish and Portuguese, and four IFA students – Rachel Kim (M.A. candidate) Amelia Langer (M.A. candidate), Sean Nesselrode (Ph.D. candidate), and Susanna Temkin (Ph.D. candidate). It was co-moderated by Dr. Brodsky and Professor Edward Sullivan, Helen Gould Sheppard Professor of the History of Art, Institute of Fine Arts and College of Arts and Science, New York University.

Additional interdisciplinary programming included a creative writing prize awarded to the best poem or short prose piece written by an NYU undergraduate student in response to the exhibition (moderated by Darin Strauss, Clinical Associate Professor, Creative Writing Program, and contest judge). In March, the symposium Mediatic Networks in Postwar Paris: Art, Sound, and Film in Motion was convened to explore avant-garde experimentation in the fields of music, cinema, and the visual arts during the tumultuous 1950s and 1960s in Paris. Speakers considered how new approaches to serial music, optics, and phenomenology informed Soto’s artistic practice and sparked new concepts of postwar kinetic art and related practices. The event was moderated by Dr. Brodsky and Julia Robinson, Assistant Professor of Art History, New York University.
Julie Emerson, M.A. Candidate

Julie Emerson is a second-year M.A. student, researching the work of Uruguayan artist Carlos Alberto Castellanos, and his connections to contemporaries in Uruguay, Spain, and France. In 2011-2012 she also served as co-coordinator of the Colloquium on Spanish and Latin American Art and Visual Culture (see page 50). For the IFA Annual, she discusses her positions at the Guggenheim Museum and the Whitney Museum of American Art.

Over the past year—my second one at the Institute of Fine Arts—I have been fortunate to intern in the curatorial departments at both the Solomon R. Guggenheim Museum and the Whitney Museum of American Art. While my studies at the IFA focus on Latin American modern art, I am nevertheless interested in cross-cultural exchanges in the arts, and both museums have collections rich in examples of international artistic dialogues. Attending graduate school in New York has given me the opportunity not only to pursue my area of interest in school, but also to gain valuable work experience in my desired career.

My studies at the IFA and my internship experiences inform one another on a daily basis, often in unexpected ways. At the Guggenheim, I chiefly work with contemporary art, specifically with the museum’s new media and time-based art collections. Though the research I conduct pertains to works produced at later dates than those I study for graduate school, my background in modern art has given me a strong foundation in the earliest forays into film, performance art, and mixed media installations.

At the Whitney I work with Barbara Haskell, the curator of pre-war art. Since her area of focus is contemporaneous with mine, I regularly find surprising connections and overlap with my own research and the work I do for the Whitney. Studying modern art from the perspective of American artists has greatly enriched my understanding of global interchanges, and I am consistently introduced to new viewpoints that broaden my art historical perspective.

As graduation nears, I often reflect on the myriad opportunities that these past two years have provided. The rigorous academic experience of the IFA has prepared me well to navigate the demands of a curatorial position at two of New York’s finest art institutions.
Alison Gass received an M.A. from the IFA in 2004, and is now Curator of Contemporary Art at the new Eli and Edythe Broad Art Museum at Michigan State University that will be inaugurated in fall 2012. Gass was recently interviewed by second-year M.A. candidate Melinda Lang, who specializes in postwar American art.

Q Did you have your sights set on a curatorial career when you were a student at the IFA? If yes, how did your experience influence your decision to pursue curatorial work?

I wasn’t certain whether I wanted an academic career or to take a curatorial path. However, at the IFA, I worked with faculty members such as Robert Storr, who taught amazing classes on curatorial process, and with Kirk Varnedoe. Through each of them, I became interested and excited by curatorial practice. While serving as a research assistant to Professor Linda Nochlin, I worked a bit for the exhibition, Global Feminisms. I found that the intellectual rigor of the curatorial research was similar to my studies at the IFA, which particularly appealed to me. At the same time, I came to enjoy the tangible and practical aspects of curatorial work.

Q Can you tell us about the progression of your career and highlight a few experiences that stood out as particularly valuable?

After working on two contemporary exhibitions as a curatorial assistant at The Jewish Museum, I went on to the San Francisco Museum of Modern Art to serve as an Assistant Curator. During my five years at SFMoMA, I curated for The New Work series, a smaller scale program that really focused on artists who had never shown in the region before, and also curated the Bay Area Art Award (The SECA Awards)—both of these focus on emerging artists. I also had the opportunity to assist with large exhibitions such as the recent retrospective on the work of Luc Tuymans.

Q What are your goals as the first curator of the new Broad Art Museum?

The Eli and Edythe Broad Art Museum, a brand new museum at Michigan State University which will be housed in a building designed by the Pritzker Prize winning architect Zaha Hadid, focuses on modern and contemporary art with a particular emphasis on new work by emerging artists. The Museum presents a unique opportunity to contextualize these contemporary practices in the art historical collection of the University’s former Kresge Museum. My goal is to build a contemporary collection that is socially and politically critical as well as international in reach. Additionally, I intend to take advantage of the Museum’s university setting by developing a permanent collection and an exhibition program that will engage with the academic community.
Stephen K. Scher received his M.A. from the IFA in 1961 and a Ph.D. from Yale in 1966. He specializes in late medieval art and Renaissance portrait medals. Dr. Scher was recently interviewed by third-year Ph.D. candidate Stephanie Caruso, on the occasion of his catalogue contribution to the exhibition The Renaissance Portrait from Donatello to Bellini at the Metropolitan Museum of Art.

**Q** How did your time at the Institute help shape your career and guide you on your academic trajectory?

I attended the IFA in the mid to late ’50s when it was staffed primarily with the great German professors. The standards they established provided for me the foundation for all my subsequent work. I had the deepest respect for their scholarship, their erudition, and their teaching. I learned always to be thorough in my research and to work tirelessly to understand what I was studying, to doubt all that had been published about any given subject, and to broaden my knowledge beyond the narrow scope of a particular art historical area. I always felt that I could never achieve what had been produced by my professors nor attain their level of knowledge, but the incentive was very strong. My objective was to satisfy my teachers, in particular my principal advisor, Richard Krautheimer, who had an enormous influence on my career. Ultimately, although I had also entered the museum training program, I felt that the challenges and satisfaction of a career in scholarship and teaching would be more rewarding. I received my M.A. from the IFA with a lengthy study of the medals in the collection of the duc de Berry, but, for reasons that I now question, returned for my doctorate to Yale, where I had been an undergraduate.

**Q** How did your career play out after graduating from Yale? Do you think the museum world has changed since you first entered the field?

In the process of obtaining my Ph.D. at Yale I received a Fulbright Grant and went to Paris for a year to do research in late fourteenth-century French sculpture, particularly the sculpture of André Beauneveu. While there I received a one-year job offer from Brown University that became permanent. I taught medieval art and Netherlandish painting at Brown for twelve years from 1962 to 1974, finally becoming department chair. I was also a visiting curator at the Rhode Island School of Design Museum where I curated an exhibition, The Renaissance of the Twelfth Century. This experience revived my interest in museum work. In 1974, my father died, and I left academia to take over a family chemical manufacturing business, which I directed for thirty years. During that time, however, I continued with art historical and museum work, publishing, lecturing, and mounting two major exhibitions as well as collecting Renaissance portrait medals and other works of art.

The changes, both good and bad, that I have perceived in the museum world are usually related to individual museums and to the policies and philosophies of their directors. In general, I think exhibitions have become more serious in their themes, including the production of impressive catalogues reflecting the more scholarly approach of curators. As the public has grown to be more interested in visiting museums, preserving and exhibiting works of art have become more balanced; with the introduction of new ways of informing visitors about the works of art has greatly enhanced the pedagogical element in museum-going, enabling the visitor to concentrate on viewing works of art at the same time that they are given basic information.
The most recent exhibition you worked on is currently on display at the Met: The Renaissance Portrait from Donatello to Bellini. What have you enjoyed most about this experience?

The most enjoyable experience working on this exhibition has been the association with the Met curators in the Department of European Paintings, especially Keith Christiansen and Andrea Bayer. I learned a great deal in discussions with them, in writing entries for the catalogue, in advising on the choice of some of the objects, especially the medals, and observing the process followed in putting together this particularly rich and exciting exhibition. In both Berlin, where the exhibition opened, and New York it was also instructive and valuable meeting a wide variety of scholars and curators involved in the project.

Ellen McBreen

Ellen McBreen received a Ph.D. from the IFA in 2007. During her time at the IFA she worked with Professor Robert Lubar on her dissertation The Pinup and the Primitive: Eros and Africa in the Sculpture of Henri Matisse (1906-1909). She is currently Assistant Professor of Art History at Wheaton College, teaching courses on modern and contemporary art. For the IFA Annual, she discusses her current research.

My most recent project is the publication The Pinup and the Primitive: The Sculpture of Henri Matisse (forthcoming, Yale University Press). It offers several close readings of Matisse’s appropriations from nude photography and African art. I argue for the pivotal roles played by these two resources in helping Matisse refigure the European tradition of the nude, and the dominant narratives of identity that tradition was meant to support. The project also disputes the notion that Matisse, primarily known as a painter, was only a sculptor on the side, by demonstrating how his sculptures’ nuanced play with constructions of race and gender is a key to understanding the artist’s larger fascination with cultural and sexual origins.

I am currently working on another project that explores Matisse’s personal collection of objects (Islamic metalwork, Chinese ceramics, North African furniture and textiles) as both subject and point of origin for his paintings and sculpture.
Kristin Bradley and Sophie Scully are third-year conservation students at the IFA’s Conservation Center. In summer 2011 they traveled to NYU’s Villa la Pietra in Florence to assist in the preservation of its frescoes.

For the past several summers, students from the Conservation Center have had the opportunity to work on projects at Villa la Pietra, New York University’s Florentine campus. Conservation students help in the preservation of the art collection of the Acton family who occupied the Villa from 1904 until it was bequeathed to NYU in 1994. The technical examination and conservation treatment of the Saletta delle rovine, the “Room of Ruins,” has been an ongoing project for several years.

In May 2011, we spent two weeks working under the supervision of Jean Dommermuth, NYU Conservation Center alumnus and adjunct professor, and Daniela Murphy, Florence-based fresco conservator. The saletta was decorated in the eighteenth century in the bianco di calce fresco technique, then was structurally altered in the nineteenth century and was further repainted in the twentieth century. The initial phases of the treatment involved stabilization and cleaning of the frescoes. When we arrived, the treatment was nearing its end, but issues concerning compensation of losses remained unresolved.

The decision making process was complicated by the unusual and complex history of the room and its transformation over the centuries. While acknowledging the evolution of the room throughout its history, NYU also strives to retain the character that the home and collection had under the Acton era.

The group of conservators and curators explored various options to reach a final decision. The remaining compensation to be done around the new window is complicated by the coexistence of both eighteenth and nineteenth-century painting. In order to visualize the compensation options, we created Photoshop reconstructions of what the room may have looked like originally, before the larger window was installed (fig. 1). We also created potential inpainting solutions to integrate the nineteenth-century window and the cement fill that was introduced at the time of the renovation (fig. 2). We poulteced the remaining soluble salts from the old cement fill, which we decided to retain (fig. 3). Additionally we assisted in retouching in the sotto tono technique, by which a neutral tone is used to integrate losses while leaving them easily distinguishable from the original. The compensation of the window surround will be completed with the assistance of two more students from the Conservation Center this summer.

Fig. 1: Photoshop reconstruction of possible original appearance of wall D
Fig. 2: Photoshop reconstruction of one potential compensation solution
Fig. 3: Poultecing soluble salts from the old cement fill, Kristin Bradley and Sophie Scully pictured.

Next page: Third year conservation student Shauna Young in Examination and Conservation of Modern and Contemporary Paintings II, fall 2011
What We Do
Alexander Nagel, Professor of Fine Arts at the Institute of Fine Arts, speaks about his upcoming book, Medieval Modern, on the dialogue between medieval and contemporary art, as well as his experience teaching at NYU’s Abu Dhabi campus in spring 2012.

At this moment I am doing the final edits on a book entitled *Medieval Modern*, to be published later this year. The book responds to the fact that medieval art and contemporary art are speaking to each other, and have been doing so throughout the twentieth-century. I sometimes think of this as an essay in “expanded historiography,” where artists take their place next to the historians in responding to the challenges of medieval art. The problem spotlights thinkers who made an impact in both fields, including Wilhelm Worringer, Wilhelm Pinder, Meyer Schapiro, Marshall McLuhan, Umberto Eco, Leo Steinberg, Hans Belting, and Georges Didi-Huberman.

I believe this dialogue is a constitutive feature of the development of modern and contemporary art. Isn’t it interesting that so many of the radical developments of twentieth-century art bear similarities—intended or not—to premodern modes of art-making, that is, to forms of art developed before the modern institutions of art were in place, before the museum, the “fine arts,” and the discipline of art history existed? These include installation art, abstraction, collage, indexical modes, serial production, the readymade, conceptual art, performance art, and land art. The goal is not to reduce one set of practices to the other but to provide an analytic context in which the differences become meaningful and the art of both periods is productively defamiliarized.

This spring I am teaching at the NYU campus in Abu Dhabi, which is in its second year of existence. Living on the Persian Gulf and teaching students from all over the globe is reorganizing my perception of the world, even more than I expected. That’s a good thing, as I start to envision my next project, on the “orientations” of Renaissance art, which will study the various ways in which art from Giotto to Michelangelo was turned eastward, and how that fundamental orientation fell away with the consolidation of a conception of Europe in the sixteenth and seventeenth centuries. Current global developments make it possible to see again the global matrix that made Renaissance art possible.
Edward Sullivan, the Helen Gould Sheppard Professor in the History of Art at the Institute of Fine Arts and College of Arts and Science, discusses his recent research on the position of female visual artists in modern and contemporary Latin America, and his current book manuscript on the paintings of Caribbean artist Francisco Oller and his connection to European impressionist painters.

My current research has taken two paths. Both deal with the art of the Americas - principally Mexico, the Caribbean and South America. Since 1990 when I curated and wrote the catalogue for the exhibition La mujer in México/Women in Mexico (New York: National Academy of Design Museum and venues in Mexico and Belgium) I have been concerned with the position of women in the visual cultures of modern and contemporary Latin America. I recently wrote two lengthy essays on the career of Dominican painter, print maker, fabric artist and muralist Ada Balcácer (for her retrospective at the Centro Eduardo León Jiménez in Santiago de los Caballeros, the principal site for exhibitions of contemporary art in the country), and another on the painting of Panamanian artist Isabel de Obaldía for her mid-career exhibition at the Fort Lauderdale Museum of Art. On February 3, 2012 the exhibition I curated on the work of conceptual artist and photographer Milagros de la Torre opened at The Americas Society, New York. This is a long-term project that also resulted in a catalogue for which I contributed the major essay. De la Torre is originally from Peru and now resides in New York. Her work is pervaded by concepts of surveillance and immanent violence (the exhibition is entitled Observed: Milagros de la Torre). Growing up in the 1970s and 80s in Lima, a time of extreme social unrest there, she concretized these pervasive fears in photo and text-based work developed during studies in London, Paris and Cuzco. I am continuing my research on contemporary artists and plan to offer an IFA seminar in Latin American Conceptualism in the near future.

My other main project is a book that I plan to complete by the end of summer 2012. From San Juan to Paris and Back: Francisco Oller and Caribbean Art in the Era of Impressionism is to be published by Yale University Press. It addresses my other serious research interest - the visual culture of the Caribbean and specifically the strong links between many artists from all parts of the region to Europe and, especially, to Paris, in the last quarter of the nineteenth-century. Oller, a highly distinguished painter from Puerto Rico, spent many years in France where his closest colleague was the fellow-Caribbean Camille Pissarro. A student of Courbet, he developed a body of work that may be placed squarely within the visual traditions of both sides of the Atlantic at the time.
Hannelore Roemich discusses her long-term interest and current projects of glass conservation, as well as an exciting new equipment addition to the Conservation Center.

My career in conservation science is marked by my passion for glass. After 16 years of research on all aspects of glass conservation, including cleaning techniques and protective coatings, looking at stained glass windows and archaeological fragments, I am still eager to explore more and more. Last year I had the opportunity to collaborate with Professor Bart Kahr and Professor Michael Ward in New York University's Chemistry Department. Their micro X-ray diffraction unit promised to yield new results about the morphology and crystal structure of iridescent layers on archeological glass. Sponsored by a competitive grant from the University Research Challenge Fund (URCF), operated through NYU's Office of Sponsored Programs (OSP), we examined glass samples with various surface layers to understand the crystalline products formed on the surface during weathering. Advances in analytical techniques are continuously providing exciting new discoveries in conservation science. Back in 2004, this motivated me to work at a synchrotron in Trieste, Italy. Synchrotrons are particle accelerators consisting of bending magnets, undulators and wigglers. They are fascinating large scale facilities, used normally for medical and industrial purposes and only in exceptional cases for cultural heritage research. In June 2012

the community of users is gathering in New York for an international conference, entitled “Synchrotron Radiation in Art and Archaeology (SR2A).” I am proud to be one of the main organizers and look forward to interesting discussions with colleagues from all over the world. On the home front, I am eager to share glass science and conservation research with my students. Owing to a generous gift from a private donor, we were able to purchase a Scanning Electron Microscope (SEM), which will allow us to investigate surface features up to 5000-fold magnification. Students will be able to operate it for projects related to a variety of materials, such as paintings, stone, metals, and glass (of course).
Jonathan Hay is Ailsa Mellon Bruce Professor of Fine Arts. At the IFA, he teaches classes in Chinese Art across centuries. For the IFA Annual, Professor Hay discusses his many book projects in the works on subjects ranging from a historiographic interpretation of art to Chinese paintings and African sculpture.

After publishing a second book (Sensuous Surfaces: The Decorative Object in Early Modern China, University of Hawaii Press) at the very end of 2010, I turned to a range of unrelated projects in 2011. I wrote articles on the formats of Chinese painting in the tenth-century; and on the date and authorship of one of China’s most famous paintings, Zhang Zeduan’s Along the River at the Time of the Qingming Festival, which I argue to be an earlier (mid-eleventh-century) work by a different artist. I completed a catalogue essay on the practice of painting in the wake of the fall of the Ming dynasty, and wrote an omnibus review essay discussing five books on Ming dynasty visual and material culture by Craig Clunas. All of these publications will appear in 2012 or shortly afterwards.

Most of my attention, however, has been going to three new book projects. The first is a very short “world history of art history” based on a series of historiographic lectures which I wrote for the first-year M.A. course Foundations I in 2011. The second is a study of the many different kinds of artistic practice in which scholars engaged in the great cities of northern China during the half-century or so either side of the year 1000. Although painting will play a major role in the book, my goal (as in earlier publications) is to take painting out of the isolation from the rest of visual and material culture to which it has been condemned by the notion of a “history of Chinese painting.” This is not the sort of book one rushes, so I expect to be working on it for the next few, if not several years. Then there is my third book project: I have a longstanding passion for African art, and a particular love of Dogon sculpture, which has a thousand-year history in terms of surviving objects. The more I have learned about so-called Dogon sculpture (much of which is not even Dogon), the more skeptical I have become of the standard narrative of its historical development. I started writing simply in order to make sense of what I was seeing, but now it looks as if a book will—eventually—result.

Jonathan Hay speaking at a China Workshop lecture

China Workshop Project

In fall 2011, Professor Hay established a discussion forum on Chinese art and archaeology to address research in progress with scholars of the field. For a list of 2011-2012 speakers, please see page 47.
Linda Nochlin, Lila Acheson Wallace Professor of Modern Art, discusses her current research on images of abject poverty from the industrial revolution to contemporary art.

I am currently doing research on and writing about the representation of the theme of misère (abject poverty) after the Industrial Revolution in France and England. Although this is primarily a nineteenth-century subject, I will bring it up to date with a discussion of some of the controversies centering around documentary representation at the present time. I have recently given two lectures on the topic, one focused on Courbet, the other on Gericault and Goya. Now I am interested in lesser known artists, or in illustrations appearing in magazines and journals. I am also interested in the ways the “miserables” fought back in pageants, prints, and paintings. The final chapter may be on Bertolt Brecht and Kurt Weill’s *The Threepenny Opera*, not just its subject matter but its formal strategies, and then a chapter on how misery is treated by the mass media. I am hoping to bring all this together—and more—in a book.

Professor Nochlin is the recipient of the Excellence in the Arts Award from the Appraisers Association of America (April 2012); a First Award from the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum (April 2012); the 2012 Distinguished Achievement Award of the Vassar Alumnae and Alumni Association (AAVC); and an honorary doctorate from the Courtauld Institute (July 2012).
Exhibitions


Selected Publications

Jonathan Alexander


Norbert Baer


Jonathan Brown

Jean-Louis Cohen


“Manière de penser Ronchamp oggi,” Domus, 951, October 2011: III-IV.


“Proyectar en uniforme; arquitectura y diseño durante la II Guerra Mundial,” Arquitectura Viva, 2011: 76-79.
Thomas Crow

Colin T. Eisler

Margaret Holben Ellis

Finbarr Barry Flood
Globalizing Cultures: Art and Mobility in the Eighteenth Century, co-edited with Nebahat Avcioglu, Ars Orientalis 39 (2011)
“Christian Mosaics in Jordan and Early Islamic Palestine: A Case of Regional Iconoclasm;”
“Conflict and Cosmopolitanism in Arab Sind,” A Companion to South Asian Art, eds. Deborah Hutton and Rebecca Brown (Blackwell Companions to Art History, 2012), 365-397.
Exhibitions and Selected Publications


Jonathan Hay

Review of five books on Ming visual and material culture by Craig Clunas, Art Bulletin 94:2 (June 2012): 307-311.

Robert Lubar

Clemente Marconi


Michele Marincola


Alexander Nagel


Linda Nochlin

David O’Connor
Jennifer Raab


Patricia Rubin


Hsueh-man Shen


Edward Sullivan


Reprint of 1990 essay “Los senderos de la memoria: El pasado y su revaloracion en el arte contemporaneo de Mexico y los paises andinos” in exhibition catalogue Neo-mexicanismo: Ficciones identitarias el el Mexico de los Ochenta (Mexico City, Museo de Arte Moderno, 2011), 188-196.


Thelma Thomas


Marvin Trachtenberg


“Ayn Rand, Alberti and the Authorial Figure of the Architect,” California Italian Studies 2.1 (2011): http://escholarship.org/uc/item/6ff2m22p

Jeffrey Weiss


THE IFA 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.

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

Report from the 2012 Abydos Excavation
by Matthew Adams, Associate Director/Field Director

After a foreshortened 2011 field season, the Institute’s Abydos project returned to the site in early 2012 led by Associate Director/Field Director Matthew Adams to continue its long-term program of excavation and architectural conservation at one of Egypt’s oldest surviving royal monuments, the massive funerary cult enclosure of King Khasekhemwy of Dynasty 2 (ca. 2700 BCE). Excavation this year focused on the southern exterior of the monument, which was mostly covered by a great sand dune. Excavated over three field seasons, this has proven to be a very ancient feature that has preserved evidence from several important stages in the history of the monument. The 2012 season revealed a number of exceptionally well-preserved burials and a large number of votive objects, evidence of the transformation of the site from an exclusive, former royal ritual space to a component of a sacred landscape that was an especially desirable place of burial and a focus for votive ritual. Below the level of the burials, excavation reached the Dynasty 2 floor level, which presented a most unexpected character. A mud surface covered an expansive dense pavement of offering pottery and other material that appear to be the by-products of the ritual functioning of the enclosure, a discovery that greatly enhances our understanding of the original use of the monument. The architectural conservation work in 2012 was equally successful. Nearly 90,000 new mudbricks were laid, more than in any previous season, most of which were used in the completion of the stabilization of the most threatened part of the monument, its east main wall. The Abydos project, which regularly involves Institute students, is scheduled to return to the site in early 2013.
Institute of Fine Arts Annual 2011 - 2012

Aphrodisias is one of the most important archaeological sites of the Greek and Roman periods in Turkey. 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.

In the last two summers, I have had the opportunity to take part in the Institute of Fine Arts’ excavation at Aphrodisias. Last summer, with a team of Turkish workmen, I excavated along the site’s colonnaded thoroughfare. Our finds were enormously exciting, including an over-life sized marble statue of a local official. This coming summer, I will be working with experts on Greek and Roman sculpture to study the considerable amount of marble statuary at the site.

Many students of ancient art learn primarily through books and museum visits, but summers at Aphrodisias offer unique and valuable supplement. While students gain important hands-on experience in excavation technique and sculpture research (vital for their professional careers), this is not the only resource Aphrodisias provides. Each summer, specialists in a range of fields (to name a few: conservation, statuary, architecture, and ancient economy) gravitate to the site to continue ongoing research projects and also to conduct weekly seminars on their current projects. The collegial and relaxed atmosphere on site make informal moments equally important ways for graduate students to learn from and take part in this scholarly community. I am very proud to be part of the Aphrodisias excavations, and looking forward to returning in 2012.

- Lillian Stoner (Ph.D. candidate)

In April 2012 the Aphrodisias team welcomed Alexander Sokolicek as its new Field Director. Alexander holds a doctorate in classical archaeology from the University of Vienna. He has extensive experience of field work in Italy and Turkey (particularly Ephesus), and has lectured and written on an array of topics ranging from city walls to statue bases.

In December 2011, Professor Roland R.R. Smith, Director of the NYU IFA Aphrodisias Excavations, and Lincoln Professor Classical Archaeology at the University of Oxford, received the National Arts Club Certificate of Merit for Distinguished Achievement in, and Contribution to Archaeology, on behalf of the Aphrodias Excavations. This award commemorates the Fiftieth Anniversary of the Excavations at Aphrodisias.
Since 1938, the IFA has worked in the Sanctuary of the Great Gods, uncovering the home of its famous mystery cult with a series of great marble buildings, dedicated by Philip II and his successors. It is 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.

IF A EXCAVATIONS

Samothrace, Greece

The 2012 American Institute of Archaeology Conservation and Heritage Management Award was presented to Emeritus Professor and Director James McCredie at their annual meeting in recognition of the excavations at Samothrace.

Voices from the Field

Despite the fact that I lived and worked, for a six-week long study season, with a team of archaeologists and archaeological conservators at Samothrace—last summer still seems a little like a dream. Our small team, led by Dr. James R. McCredie and Dr. Bonna Wescoat, rose with the sun and worked in the shadow of the great Mt. Fengeari. This season was devoted to the study and conservation of previously excavated artifacts and the preparation of Volume Nine of the series Samothrace. Excavations conducted by the Institute of Fine Arts of New York University (forthcoming).

Thanks to the Conservation Center’s Archaeological Field School, I arrived at the magical Sanctuary of the Great Gods, with the fundamental knowledge to care for the site and its artifacts. I learned quickly to improvise and adapt, to take the knowledge gained at the Conservation Center and apply it to the ad hoc conditions of the field. Some of the most rewarding moments arose in collaboration with archaeologists, when discussing ancient materials technology or brainstorming techniques for site preservation. There is no overstating the benefit of participating in this environment of scholarly creativity and collegial exchange.

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

Voices from the Field

One of the great advantages of the IFA’s programs is the opportunity to participate in its numerous archaeological expeditions. As a student of ancient Greek art and architecture, I have participated in the project at Selinunte, Sicily for the last two seasons, and will be returning this summer for a third visit. Because of my research interest in sacred architecture, I have worked primarily on the architectural survey in the main urban sanctuary at Selinunte. In the past two seasons, this has meant cataloging and measuring architectural elements of Temple B, the smallest and most recent Greek temple on the site, dating to about 300 BC. Working with a small group of scholars and experts, I have contributed to the study that has led to a complete reconstruction of the ancient building. My work at Selinunte has allowed me to integrate the knowledge I have accumulated in three years of coursework with practice in the field, to develop my skills as an historian of Greek architecture. This coming summer, I look forward to continuing my work at Selinunte, and putting all of the skills I have gathered in three seasons in Sicily to good use by participating in the archaeological project at Samothrace.

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

This initiative gives the IFA the opportunity to bring distinguished scholars to the Institute as project consultants and collaborators, as participants in workshops and symposia, and as visiting professors. The consecutive appointments of three two-year postdoctoral fellows allows the IFA to support and to benefit from the highest caliber of new research by bringing promising young art historians into our community. The IFA welcomed the first Mellon Postdoctoral Fellow, Jennifer Raab (Yale, Ph.D., 2009), in September 2011. In September 2012 we will welcome the second Fellow, Anton Schweizer (Heidelberg University, Ph.D., 2010). For more information on the Fellows’ research at the IFA, please see page 15.

This ambitious project is divided into three components: advisory groups convened to study institutional aspects of research and to review the IFA’s place in promoting present and future research; workshops and conferences designed to explore trends, themes, and topics in current research; student affiliation with the workshops and working groups. There is an internal committee that has oversight of the project. Its members participate in the meetings of the advisory groups and in the planning of the workshops and related events.

Workshops and Conferences
Three external coordinators have been invited to work with the IFA committee to develop workshops and conferences exploring key issues in conservation, archaeology, and art history as separate and as interlocking disciplines and in relation to other fields. The coordinators are: Jim Coddington (Chief Conservator, Museum of Modern Art); Jas Elsner (Humfrey Payne Senior Research Fellow in Classical Archaeology and Art, Corpus Christi College, Oxford University, and Visiting Professor of Art History at the University of Chicago); and David Wengrow (Professor of Comparative Archaeology, Institute of Archaeology, University College London). The coordinators will also participate in the academic life of the Institute through giving lectures and seminars and meeting with students to discuss their research.

2011-2012
For more information on these events, please visit the Mellon Research Initiative page on ifa.nyu.edu

Presentism (November 2011)
MoMA’s Chief Conservator Jim Coddington convened the workshop Presentism to pose questions about our relationship to the past and to the objects that are being treated in the present. It asked primarily what are the tools and methods that we currently use to place ourselves in the past or to recognize and negotiate historical distance.
Comparativism (March 2012)
Comparativism reflected upon the strengths and weaknesses of comparative practice in art history. It served as an initial basis for understanding the place of the comparative in the future study of art history, and for examining the parallel problems of comparativism in the Initiative’s two other fields – archaeology and conservation. The conference was organized by Jas Elsner.

Image and Ontology in Comparative Perspective (April 2012)
Convened by David Wengrow, this conference examined the ontological status of images. One aim was to highlight historical and cultural diversity with examples and case studies that cut across regions, disciplinary frameworks, and also chronological periods within a single territory. But the deeper purpose of the conference was to ask whether comparisons of this sort can amount to more than a multiplicity of historically contingent perspectives.

2012-2013
Beyond Representation: An Interdisciplinary Approach to the Nature of Things (September 2012)
In September 2012, Beyond Representation will argue that over the past two decades the disciplines of anthropology, art history and the history of science have been marked by a renewed concern with the agency, presence, and ontological status of crafted things, including material images, and that this development reflects a notable shift in scholarship. The colloquium aims to unite scholars from diverse fields in an exploration of materiality, ontology and presence. This event is jointly sponsored by Bard Graduate Center and the IFA’s Mellon Research Initiative, and organized by Jas Elsner, Barry Flood, and Ittai Weinryb.

Digital Art History (December 2012)
Organized by Jim Coddington.

Archaeology, Heritage, and the Mediation of Time (April 2013)
This conference, organized by David Wengrow, will explore the changing significance of the long-term in archaeological interpretation, including the impact of new techniques for the measurement of time, as well as the divergent temporalities of archaeology and cultural heritage studies.

Student Reading Group
Organized in conjunction with the Mellon Research Initiative this reading group provides the opportunity for IFA students to discuss key texts related to the series of Mellon conferences and the themes identified with each (ontology, translation/mediation, value). Beginning spring 2012, the group meets approximately three-four times per semester and is led by Robert Slifkin (Assistant Professor of Fine Arts, Institute of Fine Arts) and Jennifer Raab (IFA/Andrew W. Mellon Postdoctoral Fellow, 2011-2013). The aim is to provide a relaxed and congenial forum for discussing conceptual and methodological issues across the fields of art history, archaeology, and conservation science, and to enable a deeper engagement in the Mellon events.
As part of the Mellon Research Initiative, five research grants were awarded to IFA students as part of the Image and Ontology in Comparative Perspective conference. For the IFA Annual, the grantees discuss the research topic they presented at the conference.

Matthew Breatore
The banners employed within Haitian Vodun are highly decorated flags that serve to herald the coming of a god or goddess at the beginning of religious ceremonies. The works are particularly intriguing for ontological study, as the profoundly liminal objects bridge the material world with that of the deities and serve to portray the physical and divine natures of both. Yet such imagery is rarely literal. My research explores the syncretic visual language of Vodun banners and investigates the religion’s universal truths as presented through allusion and metaphor.

Marci Kwon
My project explores the collision of religious belief and modern rationalism in the work of Joseph Cornell. I examine the interaction of these seemingly incommensurate systems of belief in Cornell’s Untitled (Pharmacy) (1952-53), at the Metropolitan Museum of Art. Modeled after a Victorian medicine cabinet, Untitled (Pharmacy) is one of the only works that directly references Cornell’s Christian Science religion. Ultimately, this project suggests the work of art as a site where institutionalized ontological systems can be adapted and transformed through contact with individual subjectivities.

Sean Nesselrode
My research focuses on a Mexican ex-voto to Nuestra Señora de Guadalupe and its idiosyncratic relationship to a religious cult that treats the image as generative rather than representative. A personal expression of piety and gratitude, the ex-voto depicts a framed painting of the Guadalupe that incorporates a collaged fragment of a lámina, a popular mass-produced copy of the original relic. I am interested in how this individual act of appropriation provokes questions concerning private and public devotion, the status of copies and reproductions, and how the image may function as a conduit for divine presence.

Brendan Sullivan
My research incorporates ontology as a tool for historiographical investigation. According to some schools of ontological thought, an object’s being and its ability to be understood are inextricably intertwined; I can only be aware of an object that “is” in the present moment, as something that I experience in my present existence. However, the acknowledgment of this sustained, present being contradicts traditional historical methods, which de-emphasize the present experience of the object in favor of a historicized one that took place in a recreated past. How might the application of ontological questions to art historical practice modify the content and form of historical knowledge?

Matthew Worsnick
The “nation” holds a strange, dual ontological role as a profoundly substantial entity to statesmen while being constructed on the most evanescent of foundations. And war, particularly civil conflict, raises the stakes of nationhood while further destabilizing its foundations. My work under the Mellon Fellowship examines the means by which the memorials to the recent wars in the former Yugoslavia go beyond signification to operate as ontological placeholders for otherwise intangible nations.
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 2011 lecture was presented by Roland R.R. Smith, Director, Excavations at Aphrodisias; Lincoln Professor of Classical Art and Archaeology, University of Oxford; Research Professor, Institute of Fine Arts.

The 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 of Fine Arts, Institute of Fine Arts: The center of Beijing and its imperial monuments ca. 1450: How did the urban and palace landscape differ from what we can still see today?

Jeehee Hong, Assistant Professor, Department of Art and Music Histories, Syracuse University: Commonalities between Tombs and Buddhist Sutra Repositories during the Tenth-Fourteenth centuries

James J. Lally, Owner, J.J. Lally & Co.: Ancient Chinese Silver and Gold: Dating and Attribution


Lihong Liu, Ph.D. Candidate, Institute of Fine Arts: The Path in Mid-Sixteenth Century Suzhou Landscape Painting


Bruce Rusk, Assistant Professor, Department of Asian Studies, Cornell University: Reignmakers: Ming Imperial Production and Its Imitators

Hsueh-man Shen, Assistant Professor of Fine Arts, Institute of Fine Arts, New York University: Between One and Many: Interpreting Large Numbers in the Buddhist Art of China

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.

Alice A. Donohue, Rhys Carpenter Professor of Classical and Near Eastern Archaeology, Bryn Mawr College: Contradictions in Greek Naturalism
Annual Lecture Series, Colloquia, and Consortia

Director’s Extracurricular Seminar
The Director’s Extracurricular Seminar invites distinguished scholars to share and discuss their current research with the IFA community and graduate students.

Wanda Corn, Robert and Ruth Halperin Professor Emerita in Art History, Stanford University: Portraiture and the Making of Gertrude Stein

Bernhard Jussen, Professor and Chair of Medieval History, Goethe Universität Frankfurt am Main: A Plea for an Iconology of Historical Research


Richard Ettinghausen Memorial Lecture
This annual lecture was established by Elizabeth Ettinghausen in memory of her late husband Richard Ettinghausen, IFA professor of Islamic Art.

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.

Leonardo da Vinci – Recent Technical Findings and Discoveries
Speakers: Dianne Dwyer Modestini, Paintings Conservator, Institute of Fine Arts, New York University; Nica Gutman Rieppi, Associate Conservator, Institute of Fine Arts, New York University; Robert Simon, independent art historian and dealer; Larry Keith, Director of Conservation, The National Gallery, London

Current Trends in Medieval Art History
During the 2012-2013 academic year the IFA is organizing a series of lectures to explore current trends and new research in the field of Western Medieval art. Confirmed speakers include Kirk Ambrose, Jeffrey Hamburger, Jacqueline Jung, Beatrice Kitzinger, Holger Klein, Aden Kumler, and Achim Timmerman.

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

The fall 2011 lecture was presented by Clemente Marconi, Director of Excavations at Selinunte, and by James R. McCredie, Professor in the History of Greek Art and Archaeology, Institute of Fine Arts

Daniel H. Silberberg Lecture Series
Planned and coordinated by the Graduate Student Association, this series of lectures invites art historians, archaeologists, and conservators, specializing in a variety of periods and genres to share their latest research with the IFA community and general public.

Stanley Abe, Associate Professor of Art History, Duke University: The Modern Moment of Chinese Sculpture

Francesco de Angelis, Associate Professor, Department of Art History and Archaeology, Columbia University: Looking for Justice: Space, Images, and Attention in the Forum Augustum in Rome
Zainab Bahrani, Edith Porada Professor of Ancient Near Eastern Art and Archaeology, Columbia University: The Double: Difference and Repetition in Ancient Art

Andreas Huyssen, Villard Professor of German and Comparative Literature, Columbia University: Urban Miniatures and the Feuilleton in Krakauer and Benjamin

Michael Leja, Professor of Art History, University of Pennsylvania: Cubism in Bondage: Morgan Russell’s Synchronism

Michelangelo Sabatino, Associate Professor, Gerald D. Hines College of Architecture, University of Houston: PRIDE IN MODESTY: Modernist Architecture and the Vernacular Tradition in Italy

William Sherman, Professor of Renaissance and Early Modern Studies, University of York: The Reader’s Eye: Renaissance Marginalia Between Illustration and Annotation

Alicia Walker, Assistant Professor, History of Art, Bryn Mawr College: Inscribing Sacred Space: Pseudo-Arabic and Holy Power at the Church of Hosios Loukas

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. This series of three talks, given annually by the Visiting Varnedoe Professor, explores new research in modern and contemporary art.

This year we welcomed esteemed curator and scholar Okwui Enwezor, Director, Haus der Kunst, Munich. In spring 2011 he offered the following lectures:

- Episodes in Contemporary African Art Setting the Stage: Contemporary African Art, From Postcolonial Utopia to Postcolonial Realism
- At Home in the World: The Art of El Anatsui and William Kentridge
- Disrupted and Disarticulated: Body Politic and the work of Marlene Dumas and Wangechi Mutu

Colloquium for Modern and Contemporary Art from the Middle East and South Asia
This Colloquium offers a platform from which to explore modern and contemporary art and the visual cultures from the Middle East and South Asia. Rather than propose definitions, the colloquium aims to support a long-term dialogue with a cumulative impact on critical writing and the study of modern and contemporary art histories of these regions.

Walid Raad, Associate Professor of Art, Cooper Union: Scratching on Things I Could Disavow

New York Aegean Bronze Age Colloquium
Founded in 1974, the New York Aegean Bronze Age Colloquium is celebrating its 38th year at the IFA. The Colloquium is internationally recognized as a premier venue for presenting new discoveries and ideas on Aegean Bronze Age and related Eastern Mediterranean prehistory and art.

Elisabetta Boaretto, Senior Lecturer, Kimmel Center for Archaeological Science, Weizmann Institute of Science, Israel: Where Do Relative and C-14 Dating Meet?

Stephanie Budin, Lecturer, Classical Studies, Rutgers University: Woman and Child Imagery from the Bronze Age Aegean

Michael Cosmopoulos, Professor of Archaeology, University of Missouri: State Formation and Expansion in Mycenaean Pylos: the Iklaina Archaeological Project

Susan Ferrence, Director of Publications, Institute for Aegean Prehistory Academic Press: Affluence in Eastern Crete: Metal Objects from the Early to Middle Minoan Cemetery of Petras

Georgia Flouda, Visiting Research Fellow, Hellenic Studies, Princeton University: The Materialization of Burial Ideology in Late Pre-Palatial to Proto-Palatial Apesokari, Crete

Dimitri Nakassis, Assistant Professor of Classics, University of Toronto: Individuals in Linear B
Thomas Tartaron, Assistant Professor of Classical Studies, University of Pennsylvania: Korphos-Kalamianos, a Mycenaean Harbor and Maritime Center on the Saronic Gulf: Investigations 2007-2011

Colloquium on Spanish and Latin American Art and Visual Culture
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: Museum, Monument, City: Archaeologies of Power in Modern Mexico

Jesús Escobar, Associate Professor and Chair, Department of Art History, Northwestern University: Madrid, Urbs Regia: The Seventeenth-Century City and Its Representation

Juanjose Lahuerta, Professor of the History of Art, School of Architecture, Barcelona; Senior Curator, Museu Picasso, Barcelona; Juan Carlos I Professor, New York University (Spring 2012): Dali and Architecture: Anachronic Modernism

John Loomis, Director of the School of Art and Design, San Jose State University: Revolution of Forms, Cuba’s Forgotten Art Schools

Stella Nair, Assistant Professor, Department of History of Art, University of California, Riverside: Architectural Paradigms of the Conquest: The Incas, the Spanish and the Church of Nuestra Senora de Montserrat

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

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

Maria H. Loh, Lecturer, History of Art, University College London: Cross My Heart, Hope to Die, Stick a Needle in My Eye: Friendship, Survival, and the Pathos of Portraiture

Ambitious Form: A Conversation with the Author
Speaker: Michael Cole, Professor, Columbia University
Moderator: Alina Payne, Professor of Art and Architecture, Harvard University

The Renaissance Portrait from Donatello to Bellini: An Exhibition Seminar for Graduate Students
Speakers: Keith Christiansen, Jayne Wrightsman Curator of European Paintings and John Pope-Hennessy Chairman of European Paintings, The Metropolitan Museum of Art; Andrea Bayer, Curator of European Paintings, The Metropolitan Museum of Art; Patricia Rubin, Judy and Michael Steinhardt Director, Institute of Fine Arts; Denise Allen, Curator, Frick Collection
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 2011-2012, the following presentations were given:
• Robert Brennan, *Modernism in the Age of Automation: David Smith in Italy* (Presented at the IFA-Frick symposium)
• Lauren Jacobi, *Money and Merit: The Monti di Pietà in Early Modern Italy*
• Marci Kwon, “Just Free Yourselves”: Robert Rauschenberg’s ROCI China

Mellon Research Initiative
In March 2010 the Institute of Fine Arts was awarded a grant from the Andrew W. Mellon Foundation to support a four-year project to examine the state of advanced research in the fields that are the primary components of the program at Institute of Fine Arts: art history, archaeology, and conservation. Three external coordinators have been invited to work with the IFA committee to develop workshops and conferences exploring key issues of these disciplines, and their relation to other fields. In 2011-2012, we held three conferences as part of the Initiative:
• Presentism
• Comparativism
• Image and Ontology in Comparative Perspective
For more information on these events, please see page 44.
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Special Engagements

Lecture by Gabriela Siracusano
Gabriela Siracusano, Academic Director of the Centre of Production and Research in Artistic and Bibliographic Conservation and Restoration, Universidad Nacional de San Martín, Argentina: *Pigments and Power in the Andes* Materials for the Sacred: Cultural and Historical Approaches to South American Colonial Artistic Productions

Panel Discussion: Agustín Fernández: New Voices Interpret an Artistic Voyage from Cuba to Paris to New York
This panel discussion presented varying vantage points for appreciating the historical and contemporary significance of the work of Agustín Fernández, with the larger aim of placing his work in dialogue with an international cohort of artists working along similar lines.

Panel Discussion: Shifting Challenges in the Protection of Archaeological Heritage
Organized in association with the American Federation of Arts and the Association of Art Museum Directors, this discussion provided a platform from which to explore the complex issues surrounding the protection of cultural heritage.

Discussion: New Faces from Egypt: Hellenistic Panel Paintings and their European Consequence
A discussion co-sponsored by NYU Abu Dhabi and the IFA between Jas Elsner (Humfrey Payne Senior Research Fellow in Classical Archaeology at Corpus Christi College, Oxford University and Visiting Professor of Art History at the University of Chicago) and Thomas F. Mathews (John Lange-loth Loeb Professor Emeritus in the History of Art, IFA-NYU).

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The James B. Duke House Centennial

2012 marks the hundredth year since the completion of the Duke House – originally designed for tobacco magnate, James B. Duke by Philadelphia architect, Horace Trumbauer. In keeping with Trumbauer’s signature French eighteenth-century style, the plan for the Duke House is based on the Maison Labottière in Bordeaux. Constructed of fine-grade limestone, the House is characterized by a dramatic marble staircase detailed with a wrought iron and gilt-bronze balustrade. Its library, dining room, and ballrooms display exquisite oak paneling, fine marbles, crystal chandeliers, and gilded moldings in Greco-Roman imagery and a restrained Louis XVI style.

In 1958, Mrs. James B. Duke and her daughter Miss Doris Duke donated the house to the IFA. Architect Robert Venturi was charged with adapting the house for the Institute’s use, which he did without altering its original architecture. The Duke House became a New York City Landmark in 1970. In 1977, architect Richard Foster designed the Stephen Chan Library with support from the Hagop Kevorkian Fund, and restored the main floor of the House with funding from John L. Loeb. The Duke House remains a remarkable backdrop to the IFA’s academic life.

The Institute will observe this anniversary with programs that explore the Duke House’s history, its interaction with the surrounding built environment, and its relationship with other landmarks of early twentieth-century architecture. This celebration will include a research seminar taught by Jean-Louis Cohen, along with a symposium and publication on the House’s architectural history. The centennial programming is made possible in part by a generous grant from the Doris Duke Charitable Foundation.
Updates from the Digital Media Services and Image Archive

Accessible to IFA students and faculty, the Image Archive of the Digital Media Services comprises more than a million images, in every photographic format practiced during the last century. Included are approximately 180,000 digital images accessible through the University’s database, 150,000 black and white photographs, 250,000 lantern slides, 780,000 35mm slides, about 10,000 postcards, and a variety of other archival materials covering the full scope of the field of art history.

Our overall work this year focused on new ways of enhancing teaching and research through technology. Faculty and students continued to explore presentation tools, database applications, and the uses of moving images and sound. Colleagues now frequently incorporate live network connections and Skype into their presentations, allowing them to bring together scholars and scholarship from all over the world in a single event. The staff of the Digital Media Services and Image Archive (DMS) stays abreast of changes in digital media, and works on behalf of faculty and students to make the best possible image technologies available at the IFA. Of the many examples of new uses of technology from this year, two stand out as particularly noteworthy:

Digital preservation. The IFA is home to a significant and very large collection of images in traditional photographic media, and the DMS staff continues to work to make those images usable by the community in digital formats. This year, a collection of 60 large format glass plate negatives surfaced in a faculty office. Taken by IFA faculty member Richard Krautheimer (b. 1897 – d. 1994) probably in the 1920s and early 1930s, the negatives suffered from decades of dust and benign neglect. The negatives have now been scanned at high resolution by our staff in order to preserve the images and make them available to a wider scholarly audience. Broken negatives were pieced together and scanned as a whole, allowing us to literally (and digitally) rebuild this important archive. The staff is working with Professor Marvin Trachtenberg to identify the images, and we hope to have materials ready for an exhibition in the Great Hall staircase vitrines in the fall of 2012.

Streaming video. For several years, we have video-recorded important lectures and events as they are given at the Institute, and uploaded the resulting footage to the IFA’s Vimeo page. The next step was taken this year as we broadcast our first event using streaming video—a real-time simultaneous web-based broadcast. Streaming video allows anyone with the right computer connection to see and hear an event as it is being held at the Institute.

– Jenni Rodda, Curator of the Digital Media Services and Image Archive
The IFA houses two libraries: The Stephen Chan Library of Fine Arts, located on the second floor of the Duke House, and the Conservation Center Library, situated on the second floor of the Conservation Center’s Stephen Chan House. The libraries support the research and curricular needs of the Institute’s graduate programs in art history, archaeology, and conservation. They hold over 130,000 volumes, subscribe to over 700 periodicals, and maintain distinguished rare book and videotape collections.

The Institute of Fine Arts Library receives major gift of Spanish art resources
The Library of the Institute of Fine Arts exists to support the curricular and research needs of its faculty members and students. We are fortunate to be able to work closely with the faculty and students, and to be part of the intellectual life of the Institute. We were particularly pleased this year to receive a large donation of books (ca. 400) on Spanish and Latin American art from the middle ages to the twentieth-century from one of our illustrious faculty members, Professor Edward Sullivan. Professor Sullivan is the Helen Gould Sheppard Professor in the History of Art at the IFA and College of Arts and Science, and previously served as Dean of Humanities for New York University. Throughout his career he has become known as an exemplary teacher and scholar, and has amassed an extensive personal library. As interest grows in the study of Spanish and Latin American art we are fortunate to be able to add so significantly to the library’s collection in this area. The library will start cataloging and processing these additions this summer, making these resources available to our students and visitors.

– Amy Lucker, Head Librarian
Study at the IFA
Qamar Adamjee
“Strategies for Visual Narration in the Illustrated Chandayan Manuscripts” (Priscilla Soucek)

Guendalina Ajello
“Afterlives: The Reuse, Adaptation and Transformation of Roma’s Ancient Theaters” (Marvin Trachtenberg)

Vanessa Davidson

Isabel Fowlkes
“The Cults of Syrian-Phoenician Gods in Rome: Archaeology, Topography, and Connections to the Roman East” (Katherine Welch)

Karen Hung
“Carved Elegance: Hans Thoman, German Renaissance Sculptor” (Colin Eisler)

Ronda Kasl
“The Making of Hispano-Flemish Style: Art, Commerce, and Politics in Fifteenth-Century Castile” (Egbert Haverkamp-Begemann)

Casey Gardonio-foat
“Professional Women Artists of Iberia’s Golden Age: Careers in Context” (Jonathan Brown)

Sarah Graff
“Humbaba/Huwawa” (Katherine Welch)

Erik Gustafson
“Tradition and Renewal in the Thirteenth-Century Franciscan Architecture of Tuscany” (Marvin Trachtenberg)

Lauren Jacobi
“The Topography of Money: The Architecture and Urbanism of Banks in Renaissance Italy” (Marvin Trachtenberg)

Danielle Johnson
“Salvador Dali and Rene Magritte, 1928-1938” (Robert Lubar)

Yulin Lee
“Strategies of Spatialization in the Contemporary Art Museum: An Exploratory Study of New Museums of Contemporary Art in Japan” (Jean-Louis Cohen)

Niria Leyva-Gutierrez
“Painting Power: Images of Ecclesiastical Authority in Seventeenth-Century New Spain” (Jonathan Brown)

Sarah Madole
“Innovation and Identity on Mythological Frieze Sarcophagi from Roman Asia Minor” (Katherine Welch)

Michele Matteini
“Painting in the Age of Evidential Scholarship (Kaozheng): Luo Ping’s Late Years, ca 1770-1799” (Jonathan Hay)

Heather McCarthy
“Queenship, Cosmography, and Regeneration: The Decorative Programs and Architecture of Ramesside Royal Women’s Tombs” (David O’Connor)

Adele Nelson

Maggie Popkin
“The Triumphal Route in Republican and Imperial Rome: Architecture, Experience, and Memory” (Katherine Welch)

Jennifer Udell
“Times of Day and Times of Year on Athenian Vases” (Clemente Marconi)

Jessica Veith
“Memorializing the Past: Jan de Bray and the Construction of Identity in Seventeenth-Century Haarlem” (Mariët Westermann)
Alzahraa Ahmed
“Refiguring Figurines: The Many Lives of Amulets/Dolls across the Byzantine and Islamic Eastern Mediterranean, Sixth- to Twelfth-Century” (Thelma K. Thomas)

Eva Bezverkhny

Molly Brass
“Roman Catholic Imagery and Philosophy in Rauschenberg’s Work of the 1950s and 60s” (Thomas Crow)

Ami Brett
“Alvin Lustig’s Bauhaus” (Thomas Crow)

Michelle Brown
“Dancing with Scissors: Embodied Responses to Matisse’s Representations of Dance” (Linda Nochlin)

Natalie Bunnell
“Modernismo and Magazine Illustration in Mexico City, 1890-1910” (Edward J. Sullivan)

Emily Canarella
“Tradition, Imitation, and Ornament: Giorgio Vasari’s Holy Family with Saint Anne and Saint John the Baptist in the Acton Collection, Villa La Pietra” (Patricia Rubin)

Stephanie Caruso
“Slaves Wearing Curls and Ornaments: Representations of Late Antique Dining Servants as Mediators of Social Relations” (Thelma K. Thomas)

Gloria Choi
“Built to Disperse: The After-Life of the Randolphe Kann Collection” (Jonathan Brown)

Alexandra Couroulas
“Constructing Cities/Constructing Identities: Thessaloniki and Izmir in the early Twentieth Century” (Jean-Louis Cohen)

Alexander Coyle
“Historical Problems and the Representation of Time at San Marco in Venice” (Marvin Trachtenberg)

Edouard Derom
“Three Art Dealers during the Weimar Republic” (Robert Lubar)

Austen-Leigh de Pinto
“Women of Aphrodisias: Female Portrait Sculpture in its Civic and Cultural Contexts” (Katherine Welch)

Rachel Eisley
“El Lissitzky in Context: The Wolkenbügel as Synthesis of Urban Planning and Modern Art in Early Twentieth Century Moscow” (Jean-Louis Cohen)

Julie Emerson
“Painting the “Authentic”: Carlos Alberto Castellanos on Both Sides of the Atlantic” (Edward J. Sullivan)

Kara Fiedorek
“A Farsighted Thing to Have Done: Walker Evans’s Subway Photographs” (Robert Slifkin)

Alexandra Gardiner
“The Representation of Women on Attic White Ground Lekythoi in The Metropolitan Museum of Art” (Günter Kopcke)

Sarah Hardin
“Charlotte Park’s Paintings and Abstract Expressionism” (Linda Nochlin)

Rebecca Jones
“Hiroshi Sugimoto’s Dioramas and Medieval Holy Images” (Alexander Nagel)

Anna Khachiyan
“Cathedrals of Modernity: Constructivism and the Utopia of Glass” (Jean-Louis Cohen)

Farisa Khalid
“Starstruck: Thomas Hart Benton and Hollywood” (Thomas Crow)

Emma Rose Kiefer
“Andrea, Nardo, and Jacopo di Cionel Collaboration in Mid-Trecento Florentine Painting” (Alexander Nagel)

Rachel Kim
“Hervé Télémaque’s Return to Figuration” (Edward J. Sullivan)

Emily Klasson
“Deutschland will leben—Deutschland muß bauen:” Architectural Exhibitions in Postwar Germany” (Jean-Louis Cohen)

Melinda Lang
“Un-stacking Judd’s Stacks: The Delegated Fabrication Process” (Jeffrey Weiss)

Amelia Langer

Alexis Lowry
“Walter De Maria’s ‘Earth Room’ and the Minimal Drone Esthetic” (Jeffrey Weiss)

Kimberly Marcelino
“Disappearance and Depiction: Illustrations of Itinerant Traders in Post-Industrial Paris and London” (Linda Nochlin)

Allison McKeen
“Designed to Serve: The Soviet Constructivists and Le Corbusier at the 1925 Paris Exposition des Arts Décoratifs” (Robert Lubar)
Emelia Meckstroth
“The Afro-Portuguese Ivories: Hybrid Aesthetics and the Origin of the Fetish” (Alexander Nagel)

Emily Melchin
“Women’s Work: Images of Women by WPA-FAP Female Printmakers” (Linda Nochlin)

Amy Miranda
“Three Critical Circuses for Ancient Roman Architecture: The Circus Maximus, Circus Varianus, and Circus of Maxentius” (Katherine Welch)

Erika Nelsen
“The Collection of Jules S. Bache” (Jonathan Brown)

Diane Nelson
“Ming City Planning of Beijing’s Lakes During the Reign of the Yongle Emperor” (Jonathan Hay)

Sean Nesselrode
“The Painting Devoured: Homenaje a la necrofilia and the Corporealization of Informalismo” (Edward J. Sullivan)

Elizabeth Pisano

Thomas Quick
“Dürer’s Engraved Likenesses” (Colin Eisler)

Blanca de la Valgoma Rodriguez-Monge
“Politics and Portraits: The Exchange of Royal Portraits between Spain, France and Austria in the 1650s” (Jonathan Brown)

Rebecca Ruderman
“The Annotated Ostwald: Wilhelm Ostwald’s Letters to a Painter on the Theory and Practice of Painting” (Margaret Holben Ellis)

Emily Salas
“Different Shades of White: The White Monochrome in the Düsseldorf Zero and Milan Azimuth Circles” (Alexander Potts)

Blanca Serrano
“The Baroque and the Neo-Baroque in the Cuban Visual and Literary Avant-Gardes, 1930-50” (Edward J. Sullivan)

Kimia Shahi
“...To draw the Eyes of the Spectators upon them: Bernard Picart and the Indian Image, in the Cérémonies et coutumes religieuses de tous les peuples du monde” (Finbarr Barry Flood)

Holly Shen
“The Art/Work of Mel Bochner’s Working Drawings” (Jeffrey Weiss)

Samantha Small
“Agency in Print: Kathe Kollwitz and Fin-de-Siècle German Print Culture” (Linda Nochlin)

Thea Smolinski
“Healthy Mothers, Healthy State: The Depiction of Poor Women and the Rise of the French Welfare System” (Linda Nochlin)

Jeffrey Uslip
“Cady Noland: Towards (And Against) A 1960s Methodology” (Robert Slifkin)

Vittoria Vignone
“From Attributes to Emblems: Pervasive Imagery of Cortigiane Oneste in Sixteenth-Century Italian Painting” (William Hood)

Kathleen White
“Damaged Child: Poor Children in Photography, Print and Film of the Great Depression” (Linda Nochlin)

Evan Williams
“Ever Drifting: Anna Atkins and the Birth of the Photobook” (Robert Slifkin)

Sandra Williams
“Antoin Sevruguin and His Contemporaries” (Priscilla P. Soucek)

Anne Wheeler
“Rereading Robert Smithson” (Jeffrey Weiss)

Ariel Winnik
“Silks with Ornamental Palmette Tree Designs in Late Antique Egypt” (Thelma K. Thomas)

Allison Young
“Penny Siopis’ My Lovely Day: Film and the Politics of Memory in Post-Apartheid South Africa” (Linda Nochlin)

Advanced Certificate in Conservation
Raina Chao
Lisa Conte
Briana Feston
Jennifer Hickey
Amanda Holden
Lisa Nelson
Katherine Sanderson
Curatorial Studies Certificate
Cindy Kang
Rebecca Lowery
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, as well as NYU’s global network. The Ph.D. and M.A. 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 Ph.D. 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 funded study. Students have the opportunity to be exposed to a wide range of questions and approaches through taking a combination of courses that introduce historical periods and give overviews of major issues along with specialized seminars that explore topics in depth. They 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 M.A. in the History of Art and Archaeology is intended for students with a developed interest in the visual arts who wish to earn an advanced degree without the commitment to a doctoral program, or for those students who wish to further develop their writing and academic areas of interest before pursuing a Ph.D. The M.A. 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. A total of ten courses are required for the M.A. degree.

Advanced Certificate in Conservation
The Institute’s Conservation Center, located in the Stephen Chan House, is dedicated to the study of the technology and conservation of works of art and historic artifacts. The Center prepares students for careers in conservation through a four-year program that combines practical experience in conservation with art historical, archaeological, curatorial, and scientific studies of the materials and construction of works of art. Students enroll in the M.A. program in art history and at the same time undertake research projects, laboratory work, and seminars in special areas of conservation, such as advanced x-ray techniques or 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, need for preservation, and possibilities and limitations of conservation. Classes are taught by the Center’s distinguished full and part-time faculty, many of whom serve as conservators and scientists at New York City’s prestigious museums.

Curatorial Studies Certificate
This doctoral-level 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 takes place over three and one-half to four years. The certificate requirements include a paid nine-month internship 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 Kubilai Khan: Chinese Art in the Yuan Dynasty; Venice and the Islamic World, 828–1797; Prague, The Crown of Bohemia, 1347–1437; and the installation of the New American Wing.

Students are placed in departments relating to their dissertation research. Four Ph.D. candidates are currently working towards the Certificate: Matthew Breatore at El Museo del Barrio, and Grace Chuang, Cindy Kang and Rebecca Lowry at the Metropolitan Museum of Art.

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 Museums; J. Paul Getty Museum; Library of Congress; The Metropolitan Museum of Art; National Gallery, London; Philadelphia Museum of Art; and the Smithsonian Institution.

Curatorial and Museum Studies at the IFA
The IFA integrates museum collections and teaching in many ways through its academic programming and museum relationships. Curatorial Studies courses, open to all IFA students regardless of their intention to pursue the Certificate, offer a unique opportunity to enhance research with hands-on experience at exhibition planning. IFA faculty incorporate museum objects into their regular teaching, often framing courses around research in specific collections and exhibitions in New York City. As Director Emeritus of the Metropolitan Museum of Art, Professor Philippe de Montebello offers students a unique perspective on the history and meaning of museums and on museum collections. IFA students regularly participate in curatorial research through museum internships as a supplement to their classroom studies.

For more information on how to apply to study at the IFA please visit ifa.nyu.edu
IFA COURSE OFFERINGS

Art History and Archaeology Courses 2011-2012

Fall 2011

Foundations I for MA Students: Practices of Art History (Lecture) Thelma Thomas

Pre-modern Asia

Green Beijing: The Imperial Landscape of China’s Fifteenth-Century Capital (Colloquium) Jonathan Hay

The Decorative Object in Early Modern China (Seminar) Jonathan Hay

Between Materiality and Spirituality: Chinese Buddhist Sculptures in the Collection of the Metropolitan Museum of Art (Colloquium) Hsueh-man Shen

Multiples, Replicates and Mass-Production in the Making of Chinese Art (Seminar) Hsueh-man Shen

The Ancient Mediterranean and Middle East, Including Egypt Western Art, C. 1700-600 BCE (Lecture) Günter Kopcke

Greek Art and Architecture I (Lecture) Clemente Marconi

Anthropologies of Greek Art (Seminar) Clemente Marconi

Pompeii and the Ancient Roman Cities around Mount Vesuvius (Colloquium) Katherine Welch

Aphrodisias and its Neighbors in Western Asia Minor (Seminar) Katherine Welch

Pre-modern Europe and the Americas

The Arts of Healing – Healing in Art (Seminar) Colin Eisler

Albrecht Dürer (Colloquium) Colin Eisler

Architecture and Urbanism in Italy before the Renaissance (Seminar) Marvin Trachtenberg

Problems of Style (Colloquium) Alexander Nagel

The Emergence of Drawings in European Art (Seminar) Alexander Nagel

Velázquez as He Is, Velázquez as He Was (Colloquium) Jonathan Brown

Graphic Art and Freedom of Thought in the European Eighteenth Century: The Case of Picard’s and Bernard’s Religious Ceremonies and Customs of All the Peoples of the World (Seminar) Thomas Crow

The Gilded Age of Collecting in America (Seminar) Jonathan Brown

Le Corbusier In Search of the Modern City (Lecture) Jean-Louis Cohen

Problems of Interpretation in Architectural History (Colloquium) Jean-Louis Cohen and Marvin Trachtenberg

Dance, Art and Artists from the mid-Nineteenth Century to the Present (Seminar) Linda Nochlin

Manet and His Critics (Colloquium) Linda Nochlin

Art in Spain from the Generation of 1898 to the Civil War (Lecture) Robert Lubar

Abstractions in the Americas (Seminar) Edward Sullivan

The Death of Painting (Seminar) Jeffrey Weiss

Graphic Design and Fine Art in the Twentieth Century (Lecture) Thomas Crow

Abstract Expressionism (Colloquium) Robert Slifkin

Is Contemporary Art History (Pro-Seminar for Incoming PhD Students) Robert Slifkin

Museum and Curatorial Studies

The Encyclopedic Museum: Enlightened or Entitled? A study of the legitimacy of the Enlightenment model in our global, post-colonialist world (Colloquium) Philippe de Montebello
COURSE HIGHLIGHTS

The Gilded Age of Collecting in America
Jonathan Brown (Fall 2011)

In the late nineteenth century, wealthy Americans bought vast quantities of European art. Among those collectors that students explored in this course: Isabella Stewart Gardner, Henry Clay Frick, Peter Arrell Brown Widener, Louisine and Henry Havemeyer, and John Pierpont Morgan. Using archival data from the Frick Art Reference Library, The Metropolitan Museum of Art and other primary sources, students analyzed the phenomenon of collecting in this period from a social and cultural point of view.
IFA COURSE OFFERINGS

Art History and Archaeology Courses 2011-2012

The Art of the French Renaissance (Colloquium)
Colin Eisler

Inside Out: The Soul in Seventeenth Century Roman Art (Seminar)
William Hood

Jean-Louis Cohen

Architectural Modernism and the Question of Landscape (Seminar)
Jean-Louis Cohen

Courbet and the Realist Imagination (Seminar)
Linda Nochlin

Realism and its Fate in Modern Times (Colloquium)
Linda Nochlin

Art, Science, and Expedition in America (Colloquium)
Jennifer Raab

The Non-Objective Universe: Painting in Europe, c. 1914 (Seminar)
Robert Lubar

Mexico/Moscow/New York: Diego Rivera and Public Art Reconsidered (Seminar)
Edward Sullivan

The Films of Jean-Luc Godard and Douglas Sirk in the Formation of Young American Artists during the 1970s and 1980s (Colloquium)
Thomas Crow

Doctoral Research in Modern Art: Approaches and Problems (Seminar)
Thomas Crow

The Slow Decade: American Cinema 1967-1977 (Seminar)
Robert Slifkin

American Pastoral: Land Art and its Antecedents (Lecture)
Robert Slifkin

Object Sculpture (Seminar)
Jeffrey Weiss

Contemporary African Art, Since 1980 (Seminar)
Okwui Enwezor

Museum and Curatorial Studies: The Multiple Lives of the Work of Art (Colloquium)
Philippe de Montebello

Curatorial Studies: Collections and Curating (Colloquium)
Andrea Bayer

COURSE HIGHLIGHTS

The Films of Jean-Luc Godard and Douglas Sirk in the Formation of Young American Artists during the 1970s and 1980s
Thomas Crow (Spring 2012)

A number of leading figures in recent American art, from John Baldessari through David Salle, Jack Goldstein, Sherrie Levine, and Christopher Williams have testified to the importance for their creative thinking of one or both of these two contrasting filmmakers, an importance that for them surpassed the salience of most visual artists as examples. This colloquium alternated screenings of key films with discussions of relevant art works and developments.
IFA COURSE OFFERINGS

Conservation Courses 2011-2012

Fall 2011

Courses for Conservators
Material Science of Art and Archaeology I
(Lecture)
Norbert Baer

Technology and Structure of Works of Art I:
Organic Materials
(Lecture and Laboratory)
Conservation Center faculty and consultants
Coordinator: Margo Delidow

Instrumental Analysis I
(Lecture)
Marco Leona

Easel Paintings I
(Seminar and Laboratory)
Dianne Dwyer Modestini

The Conservation Treatment of Prints and Drawings I
(Seminar and Laboratory)
Stephanie Lussier

The Conservation Treatment of Stone Sculpture
(Seminar and Laboratory)
Michele D. Marincola

Function in Conservation: Examination and Treatment of Utilitarian Objects
(Seminar and Laboratory)
Margo Delidow

Examination and Conservation of Modern and Contemporary Paintings II
(Seminar and Laboratory)
Suzanne Siano

Individualized Instruction: Treatment of Deteriorated Works of Art I
(Seminar and Laboratory)
Conservation Center faculty and consultants

COURSE HIGHLIGHTS

Conservation of Modern and Contemporary Art
Margo Delidow (Spring 2012)

Open to art history, archaeology and conservation students, this course provided an introduction to the decision-making process for the conservation of modern and contemporary works of art. The range of works included plastics, modern paints, metal alloys, time-based media, installations and ephemera. Students performed extensive research on a case study in order to understand the material structure, history, context and the concept of the artwork. They learned to develop conservation-restoration strategies for modern materials, audio-visual media as well as for electronic, kinetic and digital works of art. Final projects were realized in collaboration and within a partner museum or another institution.

Individualized Instruction: Examination and Analysis I
(Seminar and Laboratory)
Conservation Center faculty and consultants

Spring 2012

Courses for Conservators
Material Science of Art and Archaeology II
(Lecture)
Hannelore Roemich

Technology and Structure of Works of Art II: Inorganic Materials
(Lecture and Laboratory)
Conservation Center faculty and consultants
Coordinator: Margo Delidow and Hannelore Roemich

Instrumental Analysis II
(Lecture)
Marco Leona

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

Conservation Courses for Art Historians and Archaeologists

These courses are open to all art history, archaeology and conservation students.

Dating and Provenance Studies in Art and Archaeology
(Colloquium/Seminar)
Norbert S. Baer
Joan B. Connelly

Alteration and Deterioration of Works of Art: Photographic Materials
(Seminar and Laboratory)
Nora Kennedy

Suzanne Siano
Conservation Courses 2011-2012

Preventive Conservation (Lecture and Laboratory)
Hannelore Roemich
Steven Weintraub

Easel Paintings III (Seminar and Laboratory)
Nica Gutman Rieppi

The Conservation Treatment of Prints and Drawings II (Seminar and Laboratory)
Reba Fishman Snyder

The Conservation Treatment of Inorganic Archaeological and Ethnographic Objects (Seminar and Laboratory)
Samantha Alderson

Analytical Methods in Conservation: An Advanced Science Course in Conservation (Seminar)
Chris McGlinchey
Nancy Odegaard

Issues in Conservation: Historical and Ethical Considerations in the Development of a Discipline (Lecture)
Michele D. Marincola

Conservation and Modern and Contemporary Art (Seminar and Laboratory)
Margo Delidow

Individualized Instruction: Treatment of Deteriorated Works of Art II (Seminar and Laboratory)
Conservation Center faculty and consultants

Individualized Instruction: Examination and Analysis II (Seminar and Laboratory)
Conservation Center faculty and consultants

Conservation Courses for Art Historians and Archaeologists
These courses are open to all art history, archaeology and conservation students.

Issues in Conservation:
Historical and Ethical Considerations in the Development of a Discipline (Lecture)
Michele D. Marincola

Conservation and Modern and Contemporary Art (Seminar and Laboratory)
Margo Delidow

IFA COURSE OFFERINGS
List as of May 2012. Please check the IFA website for updates: http://ifa.nyu.edu

Fall 2012

Foundations I For M.A. Students: Practices of Art History (Lecture) Alexander Nagel

Pre-modern Asia
Chinese Art, Western Categories: “Chinese Painting” and the Category of Medium (Colloquium) Jonathan Hay

Pre-modern Africa and the Middle East
Before the Mughals: New Perspectives on Indo-Islamic Art and Architecture (Colloquium) Finbarr Barry Flood

Before and after the Mongol Invasions: The Near East in the Thirteenth to Fifteenth Centuries (Lecture) Priscilla Soucek

The Ancient Mediterranean and Middle East, Including Egypt
Step-by-Step; An Analysis of Greek Art (Lecture) Guenter Kopcke

Greek Art and Architecture II: The Classical Period (Lecture) Clemente Marconi

Approaches to Greek and Roman Art and Architecture (ProSeminar) Clemente Marconi

Autonomy and Dependence, Artist or Artisan? The Extraordinary Community of Deir El Medineh (Lecture) David O’Connor

Reformation, Iconoclasm and Artistic Innovation in Ancient Egypt under the “Heretic” Pharaoh Akhenaten (Seminar) David O’Connor

Pre-modern Europe and the Americas
Northern Art as Experience, 1400-1550 (Lecture) Colin Eisler

Translatio – The Vital Transfer of Past to Present (Seminar) Colin Eisler

Medieval Modern (Seminar) Alexander Nagel

COURSE HIGHLIGHTS

Architecture and Interior Decoration in 1900 New York; The Case of the Duke House
Jean-Louis Cohen (Fall 2012)

The seminar will be devoted to the study of architecture, decoration and collecting in New York at the turn of the twentieth century, focusing on the case of the Duke House, a structure built in 1912 after the design of Julian Abele, on behalf of Horace Trumbauer’s firm. The course will consider the attempts at regulating New York’s urban landscape – particularly the Upper East Side – in parallel with contemporary orientations in the design of patrician residences. The relationship to the 1773 Hôtel Labottière in Bordeaux will be explored, as well as the commissioning and design process, decoration strategies, and development of the building’s furniture and art collections. The transformations that have taken place between 1912 and this day will also be considered, principally the architectural program conceived by Robert Venturi in 1958, on the occasion of the reconversion of the house into an educational facility for the IFA.
The Photo Book
(Seminar)
Robert Slifkin
Photography and Facticity
(Lecture)
Robert Slifkin
Caribbean: Art at the Crossroads of the World
(Seminar)
Edward Sullivan
Museum and Curatorial Studies
The Multiple Lives of the Work of Art
(Lecture)
Philippe de Montebello

Course Highlights

The Photo Book
Robert Slifkin (Fall 2012)

Since its inception, the practice photography has utilized the book as a central format for display and distribution. This seminar will consider the relationship between the two media, paying special attention to issues of technological reproduction and photographic archivalization, the relationship between text and image, and serial and sequential narrative strategies. We will begin by considering the distinctive characteristics of the book medium and its conceptual implications for photographic presentation, examining various formats such as the personal album, mass-produced “company” books, and artist’s books. Subsequent class meetings will take place at local museum and library collections in New York where we will examine a selection of case studies including William Fox Talbot’s The Pencil of Nature (1844-46), the journal Camera Work, Robert Frank’s The Americans (1958), and more recent engagements with the genre by photographers like Alan Sekula and Alec Soth as well as “artists using photography” such as Ed Ruscha and Sophie Calle.

Curatorial Studies: Exhibition Practices
(Colloquium)
Andrea Bayer

Spring 2013

Pre-modern Asia
Place and Memory in the Arts of Japan
(Seminar)
Anton Schweizer

Shipwrecked! Treasure Ships Salvaged from the South China Sea
(Seminar)
Hsueh-man Shen

Pre-modern Africa and the Middle East
The Formal Parameters of Full-Body Representation and Enactment in West African Wood Sculpture
(Seminar)
Jonathan Hay

The Illustrated Book in the Near East during the Thirteenth and Fifteenth Centuries
(Seminar)
Priscilla Soucek

The Ancient Mediterranean and Middle East, Including Egypt
Step-by-Step; An Analysis of Greek Art
(Seminar)
Guenter Kopcke

Approaches to Greek Sculpture
(Seminar)
Clemente Marconi

The Art and Archaeology of Greek Sicily
(Colloquium)
Clemente Marconi
Shipwrecked! Treasure Ships Salvaged from the South China Sea
Hsueh-man Shen (Spring 2013)

A significant number of wrecks have been salvaged in South China Sea, thanks to fast-growing underwater archaeology. These wrecks date from all historical periods from the Tang (618-907) dynasty onwards – the earliest being the ninth century merchant ship rescued from just off the coast of Belitung Island in the Java Sea. Those ships contained large quantities of artifacts bearing witness to the prosperous and active exchange of goods and ideas between the East and West. These discoveries have allowed for a reassessment of the maritime trade route to China. However, they have also posed a number of questions and challenges as to how to preserve, display, and interpret them. In this seminar, we will study the contents of selected sites to engage discussions about the Indian Ocean Trade, while also attempting to respond to the above questions and problems.
Conservation Courses
2012-2013

List as of May 2012. Please check the IFA website for updates: ifa.nyu.edu

Fall 2012

Courses for Conservators
Material Science of Art and Archaeology I
(Lecture)
Norbert S. Baer

Technology and Structure of Works of Art I:
Organic Materials
(Lecture and laboratory)
Conservation Center faculty and consultants; Coordinator: Margo Delidow

Instrumental Analysis I
(Lecture)
Marco Leona

The Science of Color
(Lecture and laboratory)
Hannelore Roemich

Preventive Conservation
(Lecture and laboratory)
Hannelore Roemich, Steven Weintraub

Easel Paintings I
(Seminar and laboratory)
Dianne Dwyer Modestini

The Conservation Treatment of Prints and Drawings I
(Seminar and laboratory)
Margaret Holben Ellis

Readings in Paper Conservation I
(Seminar)
Margaret Holben Ellis

Issues in Marble Cleaning
(Seminar and laboratory)
Jack Soultanian

Art with a Plug – The Conservation of Artworks containing Motion, Sound, Light, Moving Images and Interactivity
(Seminar and laboratory)
Christine Frohnert

Individualized Instruction: Treatment of Deteriorated Works of Art I
(Seminar and laboratory)
Conservation Center faculty and consultants

Individualized Instruction: Examination and Analysis I
(Seminar and laboratory)
Conservation Center faculty and consultants

Conservation Courses for Art Historians and Archaeologists
These courses are open to all art history, archaeology and conservation students.

Environmental Effects on the Preservation of Cultural Property
(Colloquium)
Norbert S. Baer

Art with a Plug – The Conservation of Artworks containing Motion, Sound, Light, Moving Images and Interactivity
(Seminar and laboratory)
Christine Frohnert

Spring 2013

Courses for Conservators
Material Science of Art and Archaeology II
(Lecture)
Norbert S. Baer

Technology and Structure of Works of Art II: Inorganic Materials
(Lecture and laboratory)
Conservation Center faculty and consultants; Coordinator: Margo Delidow

Instrumental Analysis II
(Lecture)
Marco Leona

Principles of Conservation
(Lecture and laboratory)
Conservation Center faculty and consultants; Coordinator: Jean Dommermuth

Easel Paintings II
(Seminar and laboratory)
Nica Gutman Rieppi

The Conservation Treatment of Prints and Drawings II
(Seminar and laboratory)
Margaret Holben Ellis

Readings in Paper Conservation II
(Seminar)
Margaret Holben Ellis

Conservation of Organic Anthropological Materials
Linda Nieuwenhuizen

Examination and Conservation of Modern and Contemporary Paintings
(Seminar and laboratory)
Suzanne Siano

The Conservation of Glass
(Seminar and laboratory)
Lisa Pilosi and Drew Anderson

TBD
Carol Mancusi-Ungaro
Individualized Instruction: Treatment II  
(Seminar and laboratory)  
TBD

Individualized Instruction: Examination and Analysis II  
(Seminar and laboratory)  
TBD

Conservation Courses for Art Historians and Archaeologists  
These courses are open to all art history, archaeology and conservation students.

Dating and Provenance Studies in Art and Archaeology  
(Colloquium/Seminar)  
Norbert S. Baer

Connoisseurship: Materials and Techniques of European & American Paintings, c. 1200 – 1900  
(Colloquium)  
Dianne Dwyer Modestini

The Technical Connoisseurship of Works of Art on Paper  
(Seminar)  
Margaret Holben Ellis

Directed Looking: Post-Medieval Bronze Sculpture and its Processes  
(Seminar)  
Richard Stone

TBD  
(Seminar)  
Carol Mancusi-Ungaro

Issues in Conservation: Historical and Ethical Considerations  
(Lecture)  
Michele Marincola

Examination and Conservation of Modern and Contemporary Paintings  
Suzanne Siano (Spring 2013)

The conservation of modern and contemporary paintings requires a set of skills that are different from those learned in studying Old Master pictures. Students in this course will learn how to examine twentieth- and twenty-first-century paintings and to write condition reports and treatment proposals; recognize the problems that are common to this period; become familiar with the materials used to make these works and the range of options to consolidate, clean, fill and retouch them; understand the roles of the living artist in conservation and of the conservator in contemporary art; and learn about special problems such as colorfield paintings, oversized pictures, raw canvas, devarnishing and condition problems arising from inherent vice and frequent handling. The students will visit private and museum conservation labs specializing in modern art and one of the major auction houses prior to a sale. Students will be required to complete the treatment of a painting, submit a condition and treatment report for the assigned artwork, as well as a condition report for an artwork at auction.
The Connoisseurs Circle is the IFA’s patron program designed for individuals with a passion for art, a keen interest in art history, and a commitment to supporting our mission to educate the next generation of art historians, archaeologists, and conservators. Members enjoy a variety of benefits throughout the year, including auditing privileges for a number of courses; visits to private art collections; private tours of museum exhibitions led by distinguished scholars and curators; visits to the studios of prominent artists; and access to the IFA’s world-renowned research libraries. While participating in the intellectual life of the Institute and the greater New York arts community, the Connoisseurs Circle also facilitates the education of our students. The tax-deductible contributions of our members directly support financial aid for a number of our brightest and most promising students, the Connoisseurs Circle Fellows.

Auditing Privileges
The privilege of auditing courses at the Institute provides access to our inspiring faculty, renowned for the breadth and depth of its expertise; as well as adjunct faculty, drawn from top museums, research institutes and conservation studios. Each semester, the Institute makes a wide range of courses available to Connoisseurs Circle members. Many courses are taught in the colloquium format, allowing for an especially intimate and engaged educational environment.

Connoisseurs Circle Executive Committee
Stephen R. Beckwith, Chairman
William L. Bernhard
Toni Goodale
Roberta Huber
Judy Steinhardt
Alicia Volk
Ex Officio
Patricia Rubin
Special Events
Private Collections
The Connoisseurs Circle is invited to visit some of New York’s most spectacular private art collections. These visits provide unparalleled opportunities to view works of art that are not normally made available to the public.

Artists’ Studios
The Connoisseur Circle visits the studios of some of today’s leading contemporary artists who have studios in New York. These visits allow a special glimpse into the creative process of artists that have shaped modern and contemporary art. Past studio visits include Chuck Close, Cecily Brown and Gustavo Bonevardi.

Museum Exhibitions
The Connoisseurs Circle enjoys private tours of notable museum exhibitions from the Institute’s faculty and alumni, as well as exhibition curators and museum professionals. The group recently visited *de Kooning: A Retrospective* at MoMA with Robert Slifkin, Assistant Professor of Fine Arts; and *The Renaissance Portrait from Donatello to Bellini* at the Metropolitan Museum of Art, led by Patricia Rubin, Judy and Michael Steinhardt Director and exhibition catalogue co-author.

Research Library Access
Connoisseurs Circle members also receive access to the Institute’s world-class research libraries. The Stephen Chan Library and the Conservation Center Library hold an outstanding collection of scholarly publications that allow members to access course materials and to conduct independent research.

To learn more about the Connoisseurs Circle contact Andrea Cirelli at andrea.cirelli@nyu.edu or (212) 992 5812, or visit the IFA website at ifa.nyu.edu
Endowed Fellowships

Barbara P. Altman Fellowship
For summer student travel

Alfred Bader Fellowship
For the study of Dutch art in Holland

I. & A. Bader Fellowship Fund
For the study of Dutch art at the IFA

Bader Fellowship in Italian Art
For the study of art in Italy

Charles and Rosanna Batchelor Fund
For summer travel to study Mediterranean art and archaeology

Bernard Berenson Fellowship
For doctoral study in the field of Italian art

Bernard v. Bothmer Memorial Fellowship Fund
For the study of Ancient Egyptian Art

Robert Chambers Memorial Fund
For student travel

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

Walter W. S. Cook Scholarship
Scholarship in memory of Walter W.S. Cook

Ehrenkranz Fellowship Fund in Chinese Art
Tuition and research assistance for doctoral students in the field of Chinese art

Maria and Bri Fera Fellowship
Tuition assistance for IFA students who demonstrate academic merit and financial need

J. Paul Getty Trust and Andrew W. Mellon Foundation Fellowships
Internships in Conservation

Robert Goldwater Fellowship Fund
For outstanding doctoral candidates

Donald S. Gray Fellowship
For student travel

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

The Elizabeth A. Josephson Fellowship
For general student support

Florence and Samuel Karlan Memorial Award
To support a student who presents evidence of creativity and initiative

Richard Krautheimer Fellowship
For a distinguished student working in one of Krautheimer’s fields of interest

Latin-American Art Fellowship
Funds apply to fellowship or professorship or other purposes related to the Spanish and Latin American art program

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

Classical Art/Archaeology Fellowship in Honor of Leon Levy and Shelby White
For Ph.D. students studying classical art and archaeology

Leon Levy and Shelby White Fellowships
For internships in the field of Conservation

Paul Lott Fellowship
Tuition awards for IFA students

Philip Mahon Memorial Fellowship
For a student who shows great promise in the study of history of prints and drawings

James R. McCredie Summer Grants
For summer student travel to archaeological excavations in classical lands

Andrew W. Mellon Foundation Fellowships
For the study of Conservation

National Endowment for the Humanities Stipend
For the study of Conservation

Pearson Travel Fellowship Fund
For summer student travel

The Khalil R. Rizk Travel Fellowship
For student research and travel in Venice and Italy

Jean B. Rosenwald Scholarship Fund
For summer student travel

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

Roslyn Scheinman Scholarship Fund
To provide tuition assistance to students at the IFA who demonstrate financial need and academic merit

Starr Foundation Fellowships
For the study of Asian art

Beatrice Stocker Fellowship
For general student support

Lila Acheson Wallace Fellowship
For students studying Egyptian, Modern, Ancient Near East, Greek and Roman art
A Three-Year Grant to Support Latin American Art at the IFA

In 2012, the Institute for Studies on Latin American Art (ISLAA) began a three-year partnership with the IFA which will help foster increased understanding and recognition of Latin American art around the world. This generous gift from ISLAA will enable Professor Edward Sullivan to invite distinguished visiting lecturers to the Institute and will support the purchase of key library acquisitions. It will also provide students with stipends for travel to collections and cultural sites, both in the United States and abroad, as they pursue research in Latin American art.

This grant was made possible by the Institute for Studies on Latin American Art with the generous support of Mr. Ariel Aisiks.

Grants

Connoisseurs Circle Fellowship Fund
Provides student fellowship support

Dedalus Foundation Fellowship
For the support of a third-year Conservation student

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

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

Kress Foundation Selinunte Fund
Support Conservation students traveling to Selinunte

Kress Foundation Aphrodisias Fund
Support Conservation students traveling to Aphrodisias

Leon Levy Fellowship Program in Archaeological Conservation
Provides financial aid for students in archaeological conservation

Leon Levy and Shelby White Summer Travel Fund
Supports travel grants for students after the completion of their first year

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

Andrew W. Mellon Foundation Fellowships
Provides financial aid to Conservation students

Mario Modestini Fellowship
Fellowship in paintings conservation

National Endowment for the Humanities Fellowships
Support for Conservation students

La Pietra Conservation Stipends
Stipends for Conservation students at Villa La Pietra

Wendy and Robert Reilly Student Travel
Support student travel (Asian or Modern preferred)

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

Sheldon Solow Scholarship Fund
Provides tuition support

Stockman Family Foundation Fellowship
Support for students studying photography conservation

To learn more about ways to support IFA students and programming, please contact Andrea Cirelli at (212) 992 5812 or andrea.cirelli@nyu.edu
Private philanthropy plays an essential role in fulfilling the Institute’s mission to educate future generations of art historians, conservators, and archaeologists. We gratefully acknowledge the generosity of our donors.

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This list includes contributions to the IFA received from April 22, 2011 to April 17, 2012.

For information about how you can support the IFA, contact Andrea Cirelli at andrea.cirelli@nyu.edu or (212) 992 5812.