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.
Table of Contents

2 | Introduction

9 | Faculty and Fields of Study

15 | Special Appointments

19 | Faculty Research

29 | Spotlight on Students and Alumni

34 | Alumni Dispatch

36 | Digital Media Initiatives

38 | Mellon Research Initiative

42 | Excavations

44 | Public Programming

52 | Study at the IFA

55 | 2014-2015 PhD and MA Graduates

58 | Course Offerings 2014-2015

62 | Course Offerings 2015-2016

68 | Support the IFA

Art History and Archaeology
The James B. Duke House
1 East 78th Street, New York, NY 10075
Tel: (212) 992 5800
Fax: (212) 992 5807
ifa.program@nyu.edu

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

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

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

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

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

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

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

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

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

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

Last fall, the Institute launched the IFA Legacy Society, an important donor group that recognizes those who have made a provision for the Institute in their estate plans (see page 69). In addition to receiving valuable benefits, members are gratified that they have had a positive impact on the Institute’s ability to flourish in the future. Since the Society’s inception, the IFA has received over $6 million in bequest commitments from generous alumni, faculty, and friends.

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

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

Stephen S. Lash
Chairman

Board of Trustees

Stephen S. Lash, Chairman
Anne Ehrenkranz, Vice Chairman
Sheldon H. Solow, Chairman Emeritus
Judy Steinhardt, Chairman Emerita
Suzanne Deal Booth
Deborah Loeb Brice
Estrellita Brodsky
Gail Engelberg
Mark Fisch
Larry Gagosian
Roberta Huber
Nancy Lee
James R. McCredie
Alexandra Munroe

Anne Poulet
Lauren Berkley Saunders
Deanie Stein
Maurice Tempelsman
Marica Vilcek
Ex-Officis
Martin Dorph
David W. McLaughlin
Philippe de Montebello
Patricia Rubin
John Sexton
Luke Syson
Ann Temkin

ifa.nyu.edu
IFA Staff

Director's Office
(212) 992 5806
Patricia Rubin
Judy and Michael Steinhardt Director
Jonathan Hay
Deputy Director for Faculty and Administration
Alexander Nagel
Deputy Director for Academic Affairs
Brenda Phifer Shrobe
Assistant to the Director for Administration and Human Resources

Development and Public Affairs Office
(212) 992 5812
Hope O'Reilly
Director of Development and Public Affairs
Andrea Yglesias
Development and Alumni Affairs Officer
Christina Drayer
Development Officer, Corporate Relations and Special Events
Joseph Moffett
Development Assistant

Academic Office
(212) 992 5868
Sarah Johnson
Administrator for Academic Programs
Betty Tsang
Academic Advisor
Hope Spence
Assistant to the Administrator

Conservation Center
(212) 992 5888
Hannelore Roemich
Sherman Fairchild Chairman of the Conservation Center
Canelle Boughton
Assistant to the Chairman for Administration and Development
Catherine Lukaszewski
Manager, Laboratories and Study Collection
Kevin Martin
Academic Advisor

Building Office
(212) 992 5811
Richard Malloy
Assistant Director, FCM Operations
Wilfred Manzo
Facilities Supervisor
Robert Doucette
Building Operator
Ivan Singh
Building Operator

Computer Services
(212) 992 5884
Joe Rosario
Computer Services Manager
George L. Cintron
Computer and Network Support Technician

Finance Office
(212) 992 5895
Jennifer Chung
Director of Budget and Planning
Lisa McGhie
Financial Analyst

Library
(212) 992 5825
Amy Lucker
Associate Curator
Daniel Biddle
Supervisor, Conservation Center Library
Shirin Khaki
Serials Receiving Assistant
Kimberly Hannah
Collections Assistant
Michael Hughes
Assistant Curator
Gary Speziale
Special Projects Assistant

Public Safety
(212) 992 5808
James Cook
Public Safety Officer
Egerton Kelly
Public Safety Officer

Digital Media Services and Image Archive
(212) 992 5810
Jenni Rodda
Manager, Digital Media Services
Jason Varone
Web and Electronic Media Manager
Nita Lee Roberts
Fine Arts Photographer
Fatima Tanglao
Administrative Secretary
Thelma Thomas, Associate Professor of Fine Arts, visiting the Metropolitan Museum of Art with her class, Visualizing World and Cosmos in Late Antiquity
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.

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

The name is changed to Institute of Fine Arts.

Curatorial Studies program established.

Directors of the Institute of Fine Arts
1931 Walter W. S. Cook
1951 Craig Hugh Smyth
1973 Jonathan Brown
1979 A. Richard Turner
1983 James R. McCredie
2002 Mariët Westermann
2008 Michele D. Marincola, Interim Director
2009 Patricia Rubin
In 1958, Nanaline Duke and her daughter Doris Duke presented the Institute with the James B. Duke House at 1 East 78th Street. By the end of the year, Robert Venturi had completed the remodeling of the house for the Institute’s use. Two years later, the Institute became the first graduate program in the United States to offer an advanced degree in conservation. There was the conviction that a new kind of conservator would be trained at the Center, an alternative to the artist-technician. The curriculum was designed as a “three-legged stool” by which the conservator is supported in equal measure by art historical study, scientific training, and practical experience—an interdisciplinary approach that still forms the core of the program. Initially located in the former kitchen of the Duke House, the Conservation Center has been housed in the Stephen Chan House across the street since 1983.

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

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

Institute of Fine Arts celebrates its 75th anniversary.

Institute of Fine Arts marks the James B. Duke House centennial.

1960 Conservation Center founded.

2004 Faculty expansion initiative begins with NYU funding.

2012 The Conservation Center celebrates its 50th anniversary.

The IFA welcomes its first entering class of the new MA program.

Chairmen of the Conservation Center
1961 Sheldon Keck
1967 Lawrence J. Majewski
1975 Norbert S. Baer and Lawrence J. Majewski, Co-Chairmen
1987 Margaret Holben Ellis
2002 Michele D. Marincola
2008 Hannelore Roemich, Acting Chair
2011 Michele D. Marincola
2014 Hannelore Roemich
Who We Are
Faculty and Fields of Study

Administrators

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

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

Alexander Nagel
Deputy Director for Academic Affairs; Director of Graduate Studies; Professor of Fine Arts
Renaissance art; the history of the history of art; relations between artistic practice and art theory

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

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

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

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

Günter H. Kopcke
Avalon Foundation Professor in the Humanities
Art and the second millennium BCE; Mediterranean integration: Crete; art and Greek progress from infiltration to Greek statehood, second to first millennium BCE; political origin and role of Classical art

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

Faculty in the History of Art and Archaeology

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

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

Robert Maxwell
Associate Professor in the History of Western European Medieval Art
Early Christian, Byzantine, and Western Medieval Art

Kent Minturn
Visiting Assistant Professor of Fine Arts
European and American Modernism; History of Photography and Cinema

Mia M. Mochizuki
Associate Professor of the History of Art, NYU Abu Dhabi and Institute of Fine Arts
Iconoclasms and the recycling of art; material cultures of Renaissance and Reformation; early modern art networks and the poetics of place; global methods of art history; constructions of the Baroque

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

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

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

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

Priscilla P. Soucek
John Langeloth Loeb Professor in the History of Art
Persian and Arabic manuscripts; portraiture; history of collecting

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

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

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

New Faculty

Kent Minturn
Visiting Assistant Professor of Fine Arts
Kent Minturn specializes in European and American Modernism. Before his appointment at the IFA, he was Director of Columbia University’s MA program in Modern Art, Critical and Curatorial Studies (MODA). Much of his research focuses on Jean Dubuffet, art brut, and modernism’s reception of l’art des fous. He is also interested in the history of cinema and photography, and theories of the historical avant-garde. He is preparing Contre-Histoire: The Art and Writings of Jean Dubuffet for Penn State University Press’ Refiguring Modernism book series and editing an OCTOBER Files volume on Jean Dubuffet (MIT Press, forthcoming 2016). Recently, Minturn was awarded The Morgan-Menil Fellowship from the Drawing Institute at the Morgan Library & Museum. Last year he participated in MoMA’s Museum Research Consortium and the IFA Conservation Center’s “Structures of Art” workshop. This summer he will be a Dedalus Foundation Visiting Scholar at the Archives of American Art, Washington, DC.
Marvin Trachtenberg
Edith Kitzmiller Professor of the History of Fine Arts
Romanesque, Gothic, and Renaissance architecture and urbanism; problems of temporality in architecture and historiography; problematics of architectural authorship; the origins of perspective

Kathleen Weil-Garris Brandt
Professor of Fine Arts, Institute of Fine Arts and College of Arts and Science
Italian Renaissance art and culture

Conservation Center Faculty

Norbert S. Baer
Hagop Kevorkian Professor of Conservation, Conservation Center
Application of physiochemical methods to the study and preservation of cultural property; environmental policy and damage to materials; application of risk assessment and risk management to the preservation of cultural property

Margaret Holben Ellis
Eugene Thaw Professor of Paper Conservation; Director, Thaw Conservation Center, The Morgan Library & Museum (part-time); Conservation Consultant, Villa La Pietra
Technical connoisseurship of works of art on paper; conservation treatment of prints and drawings; twentieth-century materials and techniques of works of art on paper; ethical issues in art conservation

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

Emeritus Faculty

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

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

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

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

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

Associate Faculty

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

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

Affiliated Faculty in the History of Art and Archaeology

Carrie Rebora Barratt
Associate Director for Collections and Administration, The Metropolitan Museum of Art; Member, Joint Committee on Curatorial Studies
Faculty and Fields of Study

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

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

Michele Matteini

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

Brigitte Miriam Bedos-Rezak
Professor, Department of History, New York University

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

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

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

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

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

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

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

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

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

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

Eve Meltzer
Associate Professor of Visual Studies, NYU

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

Louise Rice
Associate Professor of Art History, NYU

Robert Storr
Dean, School of Art, Yale University

Adrian Sudhalter
Visiting Professor, Institute of Fine Arts

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

Ann Temkin
Visiting Professor, Institute of Fine Arts; Marie-Josée and Henry Kravis Chief Curator of Painting and Sculpture, Museum of Modern Art
Lillian Tseng  
Associate Professor of East Asian Art and Archaeology, Institute for the Study of the Ancient World - NYU

Jeffrey Weiss  
Senior Curator, Guggenheim Museum, New York

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

Institute Lecturers for the Conservation Center

Drew Anderson  
Conservator, The Metropolitan Museum of Art

Sarah Barack  
Objects Conservator

John Childs  
Head of Conservation Services, National September 11 Memorial & Museum

Jean Dommermuth  
Paintings Conservator; Conservation Consultant, Villa La Pietra

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

Christine Frohnert  
Conservator of Contemporary Art, Modern Materials and Media

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

Alexis Hagadorn  
Head of Conservation, Columbia University Libraries, Columbia University

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

Marco Leona  
Head Scientist, The Metropolitan Museum of Art

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

Nica Gutman Rieppi  
Paintings Conservator

Katherine Sanderson  
Assistant Photograph Conservator, The Metropolitan Museum of Art

Suzanne Siano  
Paintings Conservator

Karen Stamm  
Conservator, The Metropolitan Museum of Art

Steven Weintraub  
Conservator

Judith Praska  
Distinguished Visiting Professor in Conservation and Technical Studies

Cathleen Baker (Fall 2015)  
Conservation Librarian and Exhibit Conservator, University of Michigan Library

Salvador Muñoz Viñas (Spring 2015)  
Professor, Universidad Politécnica de Valencia, Spain

Additional Conservation Consultants Villa la Pietra

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

Jack Soultanian, Jr.  
Conservator, The Metropolitan Museum of Art

Deborah Trupin  
Textile Conservator, NY State Bureau of Historic Sites

Institute of Fine Arts Honorary Fellows

2015 Jim Coddington, Chief Conservator, Museum of Modern Art

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

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

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

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

ifa.nyu.edu
### Faculty and Fields of Study

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

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

**Yaelle S. Amir**  
Research Scholar; Andrew W. Mellon Research Activities Coordinator

**Margarita Berg**  
Samuel H. Kress Fellow in Paintings Conservation

**Brian Castriota**  
Supervising Conservator, Excavations at Aphrodisias

**Noémie Etienne**  
Andrew W. Mellon Foundation Postdoctoral Fellow, 2013-2015

**Andrew Finegold**  
Andrew W. Mellon Foundation Postdoctoral Fellow, 2015-2016

**Jack A. Josephson**  
Research Associate in Egyptian Art

**Stephen Koob**  
Consulting Conservator, Excavations in Samothrace

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

**Anna Serotta**  
Consulting Conservator, Selinunte Excavations

**Alexander Sokolicek**  
Field Director, NYU Excavations at Aphrodisias

### Honors & Awards

<table>
<thead>
<tr>
<th>Name</th>
<th>2014</th>
<th>2015</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>Michael Holly Fellow, Clark Art Institute, Fall 2014.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Hamilton Fish award from Desmond Fish Library, Garrison NY.</td>
</tr>
<tr>
<td>Michele Marincola</td>
<td></td>
<td></td>
<td>2015</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Philippe de Montebello</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Thomas Crow delivering the keynote lecture for *The Koons Effect*, organized in conjunction with the Whitney Museum of American Art. Photo Credit: FilipWolak
Thanks to a generous, anonymous donation, a new visiting professorship in conservation and technical studies was inaugurated in Fall 2012. The Judith Praska Distinguished Visiting Professor in Conservation is named in honor of the donor’s grandmother and will run through Spring 2016. This position is awarded to prominent conservators or scientists who can bring to the IFA and our conservation program new areas for research and teaching. The Praska Professors are invited for a semester to the IFA to teach in their area of specialty, particularly in courses designed for both conservation and art history students. The Professors also give a public lecture on their research during their semester at the IFA.

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

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

S. Hollis Clayson
Professor of Art History and Bergen Evans Professor in the Humanities
Northwestern University

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

Kirk Varnedoe Visiting Professorship

The Kirk Varnedoe Visiting Professorship brings a distinguished scholar to the Institute to teach a course and give a series of public lectures. The Professorship was endowed in 2006 by the late Professor Varnedoe’s friends and colleagues to honor and perpetuate his legacy of innovative teaching and remarkable public presence. Past holders of this position include Briony Fer (2014), Thierry de Duve (2013), Okwui Enwezor (2012), Wu Hung (2011), David Joselit (2010), Alexander Potts (2009), Molly Nesbit (2008), and Jeffrey Weiss (2007).

2015 Varnedoe Visiting Professor

S. Hollis Clayson
Professor of Art History and Bergen Evans Professor in the Humanities
Northwestern University

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

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

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

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

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

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

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

Circumstances and personal interests have directed my attention toward Jackson Pollock. It began with Kirk Varnedoe’s 1998 retrospective, when Kirk said that many stories had been told about Jackson Pollock, but one that had not (at least to that point) was “How did he do this? How did he make these things?” Kirk was really dedicated to making those questions an essential part of the exhibition. That opened the door to Pollock for me, and in the 15+ years after that, a number of opportunities have risen to keep my attention on Pollock, most recently the three major Pollock paintings Jennifer Hickey [MA, Advanced Certificate in Conservation,] and I worked on a few years back.

Q Any predictions for the future in conservation?

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

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

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

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

Q  What prompted that change?

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

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

For the full interview, please visit the IFA website.

Andrew W. Mellon Foundation Postdoctoral Fellow

Andrew Finegold, 2015-2016 Mellon Postdoctoral Fellow

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

His current book project, which centers on a close analysis of a single Classic Maya dish, examines the creative potentials attributed to negative spaces by ancient Mesoamericans. As with dozens of other Maya vessels, the so-called Resurrection Plate was pierced with a hole typically interpreted as “killing” it—releasing its spirit and ending its functionality following the death of its owner. However, the congruence of this perforation with the iconography painted on the dish suggests the drilling of the vessel was understood as being akin to several distinct, yet related ritual activities associated with creation, abundance, and life: the breaking of the living earth to release its agricultural bounty, the drilling of fire as an act of temporal renewal, and the piercing of human flesh in auto-sacrificial rites. As these ideas are examined in successive chapters, the discussion will be expanded to include a range of beliefs, practices, and material culture that together serve to demonstrate the consistent, widespread, and transmedial experience of voids as fecund nodes of generative potential in ancient Mesoamerica.
What We Do
CURRENT RESEARCH

Hannelore Roemich

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

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

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

The Egyptian Museum in Cairo, Egypt, houses one of the world’s most significant collections of Egyptian antiquities. Even after the new Grand Egyptian Museum opens and receives select sections of the collection, the building at Tahrir Square will remain one of the main attractions for tourists and scholars in Egypt. Currently, environmental conditions at the Egyptian Museum, high light levels for example, are not in line with international museum guidelines. Especially sensitive organic objects, like textiles and wood, are at greatest risk. Damage caused by light, such as the fading of dyes or embrittlement of papyrus, is cumulative and irreversible. Without immediate response to the current needs, a significant part of the collection will not be available for display in the future.
With three China specialists on the faculty, the Institute is a leading center for the study of the art and archaeology of China, particularly for the period from the fourth century to the present. Chinese art and archaeology is a major strength of the University. Complementing the IFA’s faculty, two specialists of earlier periods of Chinese archaeology, Lillian Tseng and Rod Campbell, are on the faculty of the Institute for the Study of the Ancient World, and are also affiliated faculty of the IFA.

Jonathan Hay

Although known for my work on Early Modern painting and decorative arts, during the last few years I have concentrated on a much earlier period, the tenth century. I will soon complete a short book on the polymath, Guo Zhongshu (928-977). Guo was a paleographer, calligrapher, and painter who also participated in major architectural projects. Guo attracted my attention because a more detailed account of his life and achievements can be written for him than for any Chinese artist before the year 1000. This study is a spin-off from a larger book project, provisionally entitled Murderous Times: Chinese Painting, 886-976. Recent archeological discoveries and my own archival research are making it possible to write a preliminary history of this crucial but little understood period. The book will reconfigure our understanding of the origins of Song painting. Since this is a long-term project, some parts of the research are appearing as articles. I have not abandoned the Early Modern period, however. For the last several years I have been part of an interdisciplinary team of seven scholars writing a collectively authored study of a transformative sixteenth-century figure, Xu Wei (1521-1593). Xu was not only a major painter, but also a calligrapher, dramatist, and poet of the highest importance. Alongside these historical research projects, I continue to publish theoretical essays whose purpose is to contribute to a new epistemological framework for art historical interpretation in general. A study of the city of Beijing ca. 1450 (in press) proposes an ecological approach to the study of urban form. An essay on the concept of ornament (in press) takes issue with the prevailing assumption that ornament has a phenomenological reality. A recently published essay on copying argues that the practice of Chinese painting entails cyborg technologies of different kinds. A forthcoming essay reconceptualizes the image in quantum terms as an entanglement of instantly seized impact image and immersive imagescape. All my articles and essays are posted on my faculty page for downloading as they appear.

Hsueh-man Shen

Currently I am completing a book titled Authentic Replicas, which explores the idea and practice of reproduction in the making of Buddhist art and material culture during the middle periods. Drawing upon various examples ranging from manuscripts, woodcut prints, reliquaries, votive plaques, to wall paintings and sculptures, I reconsider the relevance of such art historical concepts as originality and authenticity within the Chinese context.
I am also involved in the planning of Cave Temples of Dunhuang: Buddhist Art on China’s Silk Road, an exhibition to open at the Getty Research Institute in May 2016. As the first major art historical and conservation-related exhibition of Dunhuang in the U.S., the project features the long-term collaborative work of the Getty Conservation Institute and Dunhuang Academy, while also presents the history and significance of Dunhuang in relation to spirituality and artistic practices.

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

Michele Matteini

My research investigates the interconnections between scholarship and pictorial imagination in the late eighteenth century. My focus is on the exchange between the artist Luo Ping and his patrons in Beijing, but I am more broadly interested in the ways artistic practices transformed an abstract idea of the past into a tangible object that could be experienced. The eighteenth century was a moment of profound critical revision of the past that was prompted by the rediscovery of ancient artifacts. Artists, drawn to pictorial traditions that were at the margins of canonical practices, put the history of painting under scrutiny, rejecting, for example, the authority of the brush or the monochrome of the so-called “literati” tradition, in favor of new modes of visual immediacy. But what happens when the past that they sought to revive did not correspond to that canonized by many generations before them? At NYU, I hold a dual appointment at the Department of Art History and the Institute of Fine Arts. I am developing new lecture courses on different aspects of East Asian art and material culture as well as upper-division seminars on eighteenth-century court art, figure painting, and nineteenth-century antiquarianism. Next year, I will begin to teach graduate students, with whom I plan to explore more facets of my current and future research.

The China Project Workshop

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

On October 24, 2014, the CPW sponsored its first one-day graduate student workshop on the theme “Painting under the Five Dynasties, Liao, and Northern Song Dynasties.” Seven students from the IFA, the Institute for the Study of the Ancient World, and NYU, and also Jonathan Hay, delivered papers, with responses from Hsueh-man Shen, François Louis (Bard Graduate Center), and Olga Panova (Visiting Scholar at the IFA, Russian University for the Humanities). The workshop, which was open to the public, was also livestreamed, with more than a hundred people following the workshop in Europe, North America, and East Asia.

IFA Portals is a new system of thematically specific, content-rich websites that provide a range of useful resources for a specific area. The Historiography portal is devoted to historiography as a subgenre of art historical writing. The core of the portal is a book-length text by Jonathan Hay, “Historical Writing on Art: A Cross-Cultural History.” This text is hyperlinked to biographies of writers and excerpts from texts. Among the other features of the portal are extensive reference resources and historiographic writings by IFA faculty past and present, and alumni. A second portal is devoted to Chinese Pictorial Art. One of its features will be entire lecture courses, made available both as lecture texts and videotaped lectures. The initial lecture course by Jonathan Hay, “How to Look at Chinese Paintings,” is a macrohistory of Chinese painting from the fifth to the twentieth century. Another feature of the portal will be a series of glossaries. The first of these glossaries, “Epistemologies of Ink Painting,” includes 270 art historical terms, each of which is given a definition of one or two paragraphs or more followed by relevant bibliography, and illustrated through hyperlinks. The glossary is densely cross-referenced with hyperlinks. A third portal, Generating Histories, is devoted to the Institute itself as an institution. Within an architecture carefully designed for ease of use, it makes available a vast trove of materials relating to the ongoing history of the Institute. The first three portals will become available to the IFA community in Fall 2015, and to the public at large in Spring 2016. New portals will be added gradually.
Kress Paintings Research Initiatives

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

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

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

These expanded online features have been developed by Rita Berg, the newly appointed Kress Fellow in Paintings Conservation, and former student of Dianne Modestini, founder and head of the Kress paintings program. In the next year, we anticipate adding a number of new publications on ongoing research and recently treated paintings from diverse Kress regional museums and study collections.
The Work-In-Progress series was initiated in 2013 by the Graduate Student Association to create a collegial forum where faculty and advanced doctoral students can present current and ongoing research. Open to current students and faculty, the series aspires to facilitate conversations beyond the classroom about methodologies and research, about specific projects and interdisciplinary issues. The Work-In-Progress talks augment the rich intellectual exchange between students and faculty, and among colleagues, of the Institute of Fine Arts. In the 2014-2015 academic year, participants included Professors Nagel, Shen, and Thomas, post-doctoral fellow Noémie Etienne, and doctoral candidates Ami Brett, Marya Fisher, Kate Holohan, Rachel Kaplan, Brett Lazer, Patrick C. Salland, and Katie Wright. These presentations covered topics from graphic arts culture in Los Angeles in the 1960s to representations of flora and fauna in royal palace paintings in New Kingdom Egypt; from anthropological dioramas on the East Coast around 1900 to Spanish Habsburg collecting of Latin American art and artifacts.
Exhibitions and Selected Publications

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

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

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

Thomas Crow

Margaret Holben Ellis

Finbarr Barry Flood

Jonathan Hay

Günter H. Kopcke
Clemente Marconi


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

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

Robert Maxwell


Mia Mochizuki


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

Alexander Nagel
(Toronto: Art Gallery of Ontario, 2015)

(Paderborn: Wilhelm Fink, 2015)

“Incidents of Time-Travel in the Long Anthropocene,” in Allegory of the Cave Painting, 

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

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

David O’Connor
The Old Kingdom Town at Buhen. Egypt Exploration Society Memoir, 106 (London: Egypt Exploration Society, 2014)

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


Robert Slifkin
“Painting/Withdrawing,” in Francis Alys Reel-Unreel (Milan: Mandadori Electra, 2014), 89-118

Edward Sullivan


Thelma Thomas
“Late Antique Art,” in Oxford Bibliographies in Classics, Dee Clayman, ed. (Oxford: Oxford University Press, 2014)


Marvin Trachtenberg

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

“The scaenae frons (theater façade) of Zoilos and the Stadium at Aphrodisias: Two Monuments of Augustan imperial victory,” in Istanbuler Mitteilungen (forthcoming)
Thomas Brown is a second year M.A. student focusing on seventeenth century French prints. His master’s thesis, written under the guidance of Colin Eisler, is a study of Jacques Callot’s large-scale prints commemorating the siege of La Rochelle.

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

While researching a paper on Callot’s Siege of Breda for the Foundations I: Practices of Art History course, I noticed that his French sieges have been comparatively neglected, and when it was time to choose a master’s thesis topic, I remembered Callot. The Institute of Fine Arts affiliation with the Metropolitan Museum allowed me access to the Metropolitan Museum’s Print Room to look at his work, not only the sieges, but prints from all stages of his career, as well depictions of other sieges by his contemporaries, such as Stefano Della Bella. The time spent with these artworks only deepened my interest and inspired me to travel to Washington to see more of Callot’s work at the National Gallery of Art.

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

The work is essential for understanding Callot, the environment in which he worked, the artistic value of the prints, and the artist who would go on to create The Miseries and Misfortunes of War.
Jennifer Casler Price earned her Master’s degree from the Institute in 1986 and a Curatorial Studies certificate in 1990. Jennifer is the Curator for Asian and Non-Western Art at the Kimbell Art Museum in Fort Worth, Texas where she focuses on the collections of Asian, African and Pre-Columbian art. For the Annual, Jennifer discusses how her studies at the IFA prepared her for the challenges of curating a diverse range of areas for the past 21 years.

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

The first was Professor Harry Bober’s Connoisseurship seminar. For his class, Harry would bring a shopping bag filled with treasures from his personal collection – the students would have to describe them on the spot. Harry taught me how to use my eyes and how to speak concisely and articulately about art. Second, I was able to spend two years in Taipei, studying Chinese language and art. During this time I traveled through China, Nepal, Burma, Thailand, and Indonesia – absorbing the art and architecture of these diverse Asian cultures that I was not able to study formally. Third, my internship in the Asian art department at the Metropolitan Museum that led to a full-time position as curatorial assistant to the senior curator of Chinese art. During my three years there, I had the opportunity to handle works of art on a regular basis and learn the nuts and bolts of mounting exhibitions.

I have been at the Kimbell since 1993, where I am responsible for the collections of Chinese, Japanese, Indian, Himalayan, Southeast Asian, African, and Pre-Columbian art. During my tenure, I have curated exhibitions of Chinese antiquities, Buddhist sculpture, Japanese ukiyo-e painting, Samurai armor, Tibetan Esoteric Buddhist painting, Egyptian faience, Mughal manuscripts, African and Oceanic sculpture, Maya and Wari art. In 2012, I had the honor of organizing and installing the Kimbell’s 40th Anniversary exhibition in the iconic Louis Kahn building. Most recently, I installed my collections in the Kimbell’s new Renzo Piano Pavilion. I have made acquisitions in all of the areas I curate – the latest is a pair of seventh-century Maya terracotta Incensarios. My work travels have taken me around the world – throughout Asia and across Europe. I love the challenges that being curator of half the globe brings, as I am constantly learning something new, and I love sharing that knowledge with our audiences at the Kimbell.
Amy Brost is a third-year conservation student specializing in photography and variable media art. She is the first student to complete a customized interdisciplinary curriculum in media art conservation. Her fourth-year internships will be in the media art conservation labs at the Museum of Modern Art and Solomon R. Guggenheim Museum, both in New York City.

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

My MA thesis is on the evolution of the notion of authenticity in variable media art. My talk for the Association of North American Graduate Programs in Conservation (ANAGPIC) student conference, April 2015, is titled “Digital Media in Art: Meaning, Materiality, Digital Forensics Workflows, and Conservation.” I show how the identity of a media artwork is explored in order to guide conservation treatment and preservation planning, and how digital forensics workflows in born-digital archives are informing the way that museums approach artworks originally acquired on legacy data carriers. As micron-scale images of magnetic hard disk drives and discs show, the inscription of data on these carriers is as material as the writing on parchment or a cuneiform tablet. In addition to maintaining each data carrier as acquired, I am interested in how, and how much, its material nature ultimately matters to the authentic presentation of the artwork.
Suzanne Davis earned her Master’s degree in 1997 and her Conservation Certificate in 1998 at the Institute of Fine Arts. Herein, Suzanne shares how her IFA experience translated into a successful career that involves conservation and archeology.

As the Associate Curator and Head of Conservation for the University of Michigan’s Kelsey Museum of Archaeology, I have a rare and (I think) enviable job. The Kelsey is a small, quirky, academic museum that also happens to be a powerhouse in ancient archaeology. I’m responsible for the care of the museum’s 110,000+ collection of archaeological artifacts, but I also have the privilege of working at several of the Kelsey’s archaeological excavations: the Abydos Middle Cemetery, in Egypt; Tel Kedesh, in Israel; El Kurru, in the Republic of the Sudan; and Notion, in Turkey. For an archaeological conservator, it’s truly the best of both worlds.

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

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

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

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

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

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

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

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

This year’s exhibitions, receiving positive reviews from a number of press outlets, have allowed us to successfully promote the Institute’s ongoing commitment to art historical innovation and excellence in a novel way.
Madeline Murphy Turner is a second-year MA student specializing in modern and contemporary Latin American and Spanish art. For the IFA Annual, Madeline discusses the New York University Curatorial Collaborative and its first year of exhibitions.

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

A team of five IFA students curated our first exhibition, Absence/Presence, which ran for two weeks at the Rosenberg and Commons Galleries. For this exhibition, the curators had complete freedom to pick whichever artists and however many works they wanted. The five subsequent exhibitions were each curated by one IFA student and featured the work of two senior honors studio artists at 80WSE Gallery. In conjunction with the exhibitions, the NYU Curatorial Collaborative has hosted two discussions. The first, held at the Barney Building, focused on Absence/Presence and included a panel of the artists involved. The second took place at the IFA and featured a discussion with the artists and curators of the senior honors exhibitions at 80WSE. In addition to the exhibitions, the greatest achievement of this project has been developing the relationship between the uptown and downtown departments, and the opportunity to discuss our shared passion.

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

Mapping IFA Alumni

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

Alumni Dispatch

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

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

Professional Development

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

“By reconnecting with IFA alumni, we can share insights and advice with new students. These sessions are a valuable resource for our students’ professional development.”

- Tia Chapman (Deputy Director of External Affairs at The Frick Collection)
Great Hall Display Cases
Lisa A. Banner (PhD, ‘05)

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

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

Motivation for the Conceptual Spaces exhibition series is simple: the cases stand in a liminal/transitional space, where people are in movement. They suggest the need to stop and reflect. Many artists work in intimate ways, suited to the quiet of vitrines in a library. Responding to the containment and limitations of the space, they have brought wonderful creations to these cases. Thus the series was born. It has flourished with the blessing of Judy and Michael Steinhardt Director Patricia Rubin and those who pause on the landings between flights of stairs to engage with the presence of art in this space.

Conceptual Spaces Exhibitions to Date

William Smith, “Flowers of the Sky”
Christopher Smith, “Alabaster and Albacore”
Timothy Hawkesworth, “Wishes: Horses”
Jongil Ma, “Wolf”
Eliana Pérez, “Hunted”
Dean Dempsey, “Glitter: Dreamsequence Film Stills”
Michael Kirk, “Norway”
Beatrice Pediconi, “Ephemeral Pigments”
TR Ericsson, “Lucifer’s Kiss”
William Hempel, “Dirty Words: Love Letters”
Benjamin Cottam, “Collateral Damage”
Digital Media Initiatives

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

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

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

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

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

• Blogs: Do you want to know what new research might be underway at the Institute? Visit www.ifaresearch.org for the latest information.
• Facebook: Be the first to learn about events, live broadcasts, and activities at IFA, updated daily, illustrated with images of our scholars and their work. “Like” our page to include the Institute’s news in your timeline.

• Instagram: Take a look at images made by students and other community members of life at IFA.

• LinkedIn: You can go to this online network for alumni as they progress through their careers — “the” place for professional connections and information. On LinkedIn, alumni can join a private group and share job postings and start discussions that are only visible to the IFA community.

• Tumblr: An online archive of images from our historic collections, updated twice each week, available for viewing and research.

• Twitter: Go to Twitter for the most succinct connection to IFA, its activities, people, and events, tapped out in real time by our staff. “Follow” us to learn more.

• Vimeo: Watch videos of important lectures and events, and oral histories collected by the Alumni Association.

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

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

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

The Initiative was divided into four components:

1. Workshops and conferences designed to explore trends, themes, and topics in current research. 2. Advisory groups convened to study institutional aspects of research and to review the IFA’s place in promoting present and future research.

3. Student affiliation through reading groups and research grants attached to the conferences.

4. Postdoctoral fellowships. For more information on the Fellows’ research at the IFA, please see page 17.

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

Workshops and Conferences

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

From ‘Surface’ to ‘Substrate’: The Archaeology and Art History of Material Transfers (November 2014)

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

Field/Work: Object and Site (February 2015)

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

Surfaces (Fifteenth – Nineteenth Centuries) (March 2015)

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

Student Affiliation

Student Reading Group

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

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

**Pathways to the Future**

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

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

**“Is this the stuff of painting?”: The Question of Finish in the French Eighteenth Century**

Daniella Berman and Kari Rayner

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

**“Distant Strokes”: The Surface and the Painter in Las Meninas**

Francisco Chaparro and Matthew Hayes

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

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

Laura Panadero and Juanita Solano

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

IFA Excavations

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

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

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

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

For additional information about these excavations view the IFA Archaeology Journal, a publication on the progress of research at the IFA’s excavation sites: Abydos, Aphrodisias, Samothrace, and Selinunte. The Journal is available for download from the IFA’s website.
The Koons Effect, a symposium organized in conjunction with the Whitney Museum of American Art to discuss the work of American artist Jeff Koons.
Public Programming at the Institute

Annual Lecture Series, Colloquia, and Consortia

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

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

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


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

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

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

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

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

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

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

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

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

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

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

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

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

Judith Praska Distinguished Visiting Professor in Conservation and Technical Studies Lecture
This visiting professorship, established by an anonymous donor and named in honor of the donor’s grandmother, welcomes a prominent conservator or scientist each semester to the IFA who is advancing new areas for research and teaching in art conservation. The professorship will run for four years through Spring 2016.

Salvador Muñoz Viñas, Professor and Head of Paper Conservation, Universitat Politècnica de València: Pride and Prejudice and Patina
Samuel H. Kress Lecture
The Samuel H. Kress Lecture is delivered annually by a prominent scholar in conservation, who presents important issues within the fields of painting conservation and technical art history. This event is made possible through the generosity of the Samuel H. Kress Foundation.

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

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

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

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

Islamization and Material Culture in Eastern Africa: Recent Fieldwork

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

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

Art and Architecture of the Deccan: A Conversation

Navina Haidar, Curator of Islamic Art, The Metropolitan Museum of Art and

Phillip B. Wagoner, Professor of Art History and Archaeology, Wesleyan University

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

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

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

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

Points of Contact: New Approaches to Islamic Art
This new series, supported by The Gulnar K. Bosch Lecture Fund, and co-sponsored by NYU’s Hagop Kevorkian Center, introduces some of the exciting new scholarship on transcultural dimensions of Islamic art, architecture and archaeology.

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

Margaret Holben Ellis and MA Candidate in Conservation Christine Haynes
Michael Squire, Lecturer, King’s College, London: Homer and the ekphrasists: Text and image in the Elder Philostratus’s Scamander (Imagines I.1)

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

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

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

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

Susan Aberth, Associate Professor of Art History, Bard College: The Visual Culture of Occultism: Surrealist Women Artists in Context
A Conversation with The Great Hall Exhibitions Artist Marta Chilindron and Edward J. Sullivan, Institute of Fine Arts – NYU

Panel Discussion: Modes of Defiance: Latin American Art, 1970 to the Present
A panel in conjunction with the exhibition Bearing Witness: Art and Resistance in Cold War Latin America at John Jay College Speakers: Joaquin Barriendos, Columbia University; Estrellita Brodsky, Independent Curator; Claudia Calirman, John Jay College of Criminal Justice; Jason Dubs, The Museum of Modern Art; Moderated by Edward J. Sullivan, Institute of Fine Arts – NYU

Panel Discussion: Conceptualism in Latin America: A Conversation with Luis Camnitzer, Alexander Albero, and Robert Slifkin
Speakers: Luis Camnitzer, Artist; Alexander Albero, Barnard College; Robert Slifkin, Institute of Fine Arts – NYU; Moderated by Edward J. Sullivan, Institute of Fine Arts – NYU

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

Panel Discussion: Digital Torres-García
A panel discussion on the Uruguayan modernist artist, Joaquín Torres-García Speakers: Mari Carmen Ramírez, The Museum of Fine Arts, Houston; Cecilia de Torres, Head of the catalogue raisonné project on the artist; Susanna Temkin, IFA PhD Candidate and Cecilia de Torres, Ltd.; Moderated by Edward J. Sullivan, Institute of Fine Arts – NYU

Jaime Davidovich: Pioneer in Video and Conceptual Art
A panel discussion featuring the artist in conjunction with a major exhibition at The Bronx Museum of the Arts.

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

The 2014-2015 Silberberg Lecture Series addressed the paradoxical theme of Failure in the study of art history by examining the definitions of failure over a broad spectrum, considering the roles of artists, objects, critics, and art historians.

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

Caitlin Eilís Barrett, Assistant Professor and Director of Undergraduate Studies, Cornell University: Identifying with the ‘Other’: Dining with Painted Pygmies in Pompeii
Barry Bergdoll, Meyer Schapiro Professor of Art History and Archaeology, Columbia University: Exhibiting Failure(s): Architecture’s paradoxical life on display at MoMA since 1932

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

• **Sam Omans**, *Regicide in the Bedroom: Jean Le Pautre’s 1667 Folio*

• **Julia Bozer**, *Two Volcanoes: Land Artists Travel to Latin America 1968-1970*

• **Elizabeth Buhe**, *Los Angeles Psychedelic: John van Hamersveld’s Pinnacle Posters*

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

• *From ‘Surface’ to ‘Substrate’: The Archaeology and Art History of Material Transfers*

• *Surfaces (15th-19th Centuries)*

• *CAA 2015: Field/Work: Object and Site - The Art of Archaeology; an Art Historical Perspective - Conservation and the Future of Art - The Field of Art History and its Work*

For student projects attached to the *Surfaces* conference, please see page 39. The Research Initiative events have been recorded and are available in the Institute’s website video archive at [https://vimeo.com/ifa](https://vimeo.com/ifa).
Special Engagements

Representations of Musicians in the Coroplastic Art of the Ancient World: Iconography, Ritual Contexts and Functions
A conference organized by Angela Bellia and Clemente Marconi.

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

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

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

Absorbing the 2014 Biennale – French and Syrian Views on Architecture in Venice
Jean-Louis Cohen, Sheldon H. Solow Professor in the History of Architecture, and PhD candidate Khaled Malas – both Institute of Fine Arts – NYU – reflected upon their participation in the 14th International Architecture Biennale.

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

Practice Makes Imperfect: The problem of Joshua Reynolds's technique
A lecture by Ashok Roy, Director of Collections, National Gallery, London examining the new technical work carried out at the National Gallery in collaboration with the Wallace Collection on paintings by Sir Joshua Reynolds.

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

Pop-Up Workshop on Digital Art History: Resources for Graduate Research
A special workshop organized by Jonathan Hay and The Frick Collection on digital resources for research.

Spotlight on New Talent
An event highlighting research projects by students and recent graduates of the Conservation Center.
Study at the IFA
The Institute of Fine Arts is dedicated to graduate teaching and advanced research in the history of art and archaeology and in the conservation and technology of works of art. The Institute encourages students to excel in historical and material investigation and to develop skills in close looking and critical thinking. It promotes independent judgment and the highest standard of research. The degree programs provide a focused and rigorous experience supported by interaction with leading scholars, and access to New York’s museums, curators, conservators, archaeological sites, and NYU’s Global Network. The PhD and MA programs at the IFA offer a course of study designed for the individual who wishes to investigate the role of the visual arts in culture through detailed, object-based examination, as well as historical and theoretical interpretation.

Doctor of Philosophy
The PhD course prepares students to conceptualize, plan, and execute ambitious and original research projects and to make contributions to scholarship. The program is designed for six years of full-time study. Students are exposed to a wide range of questions and approaches through taking a combination of courses that both introduce major historical issues and allow students to specialize by conducting in-depth research. Students have opportunities to pursue their studies in museum settings and in fieldwork. Research-led teaching and close mentoring equip students to work critically and creatively in specialist fields and to take a sophisticated approach to broader areas of art historical inquiry.

Master of Arts
The Institute’s MA program in the History of Art and Archaeology is intended for students who wish to further develop their writing and academic areas of interest before pursuing a PhD and for students with a developed interest in the visual arts who wish to earn an advanced degree without the commitment to a doctoral program. The MA degree will prove useful for students interested in careers in art museums, galleries, auction houses, cultural centers, arts foundations, archaeological site management and development, art conservation, or eventual doctoral work in art history or archaeology. The program is two years of full-time study or three years of part-time study for those with established professional careers, who wish to continue working while attending the Institute.

Advanced Certificate in Conservation
The Institute’s Conservation Center is dedicated to the study of the technology and conservation of works of art and historic artifacts. The Center prepares students for careers in conservation through a four-year program that combines practical experience in conservation with art historical, archaeological, curatorial, and scientific studies of the materials and construction of works of art. Students enroll in the MA program in art history and, at the same time, undertake research projects, laboratory work, and seminars in special areas of conservation, such as advanced x-ray techniques and the treatment of modern and contemporary paintings.

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

Curatorial Studies Certificate
This component of our doctoral program is offered jointly by the Institute of Fine Arts and The Metropolitan Museum of Art, under the supervision of the Joint Committee on Curatorial Studies, which is composed of faculty, curators, and the Directors of both institutions. The purpose of the program is to prepare students for curatorial careers in specialized fields. The course of study normally
requires completion of three to four years of study in our doctoral program. The certificate requirements include a paid nine-month residency in a museum's curatorial department, and participation in the offered curatorial studies courses: Curatorial Studies: Exhibition Practices and Curatorial Studies: Collections and Curating. Past exhibitions that have been featured in these courses: Man, Myth, and Sensual Pleasures: Jan Gossart’s Renaissance; The World of Khubilai Khan: Chinese Art in the Yuan Dynasty; Venice and the Islamic World, 828–1797; Prague, The Crown of Bohemia, 1347–1437; and the new installation of the New American Wing.

Curatorial Studies alumni have held leadership positions at some of the world’s foremost art institutions, including The Art Institute of Chicago; Boston Museum of Fine Arts; The Frick Collection; Harvard Art Museums; J. Paul Getty Museum; Library of Congress; The Metropolitan Museum of Art; National Gallery, London; Philadelphia Museum of Art; and the Smithsonian Institutions.
Tola Porter, Eloise Maxwell, Riad Kherdeen, Anna Blum, and Patryk Tomaszewski at the opening of the first exhibition in the NYU Curatorial Collaborative, January, 2015
2014-2015 PhD Graduates

Nora Burnett Abrams
“Para-realism and the Early Sculpture of Rachel Whiteread” (Linda Nochlin)

Joseph Ackley
“‘Offer him gold; that is true love’: Ottonian Gold Repoussé and the Western Medieval Church Treasury” (Jonathan Alexander)

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

William Bracken
“Rembrandt as Creative Inventor” (Mariët Westermann)

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

Andrea Bell
“French Artists in Rome: An Examination of Eighteenth-Century Drawing Albums” (Thomas Crow)

Carolina Carrasco

Clare Davies
“Figure and Ground: Producing National Subjects in Egyptian Painting and Photography, 1919-1936” (Jeffrey Weiss)

Elizabeth Dospel Williams

Galia Halpern
“Open Geography and the Illuminated Mandeville’s Travels” (Colin Eisler)

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

Titia Hulst
“Leo Castelli and the Market for American Contemporary Art” (Thomas Crow)

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

Allyson McDavid
“The Hadrianic Baths of Aphrodisias: A Study of Monumentality and Transformation in Late Antiquity” (Thelma Thomas)

Nicole Myers
“Courbet’s Nudes: Realism and the Rococo Revival” (Linda Nochlin)

Berit Potter

Zhijian Qian

David Jacob Rabinowitz
“Public Construction: Christo and Jeanne-Claude’s Running Fence” (Jeffrey Weiss)

Patrick Salland
“Palatial Paintings and Programs: The Symbolic World of the Egyptian Palace in the New Kingdom (c. 1550-1069 BCE)” (David O’Connor)

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

Anooradha Siddiqi

Delia Solomons

Anna Swinbourne
“Marvelous Spectacle: The Role of Ostend’s Benediction of the Sea in Selected Paintings and Drawings by James Ensor” (Robert Lubar)

Julia Valiela
“Model Women: Female Portrait Busts in Renaissance Italy” (Beverly Brown)

Michael Waters
“Materials, Materiality, and Spolia in Italian Renaissance Architecture” (Marvin Trachtenberg)

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

Daniel Williamson
“Modern Architecture and Capitalist Patronage in Ahmedabad, India, 1947-1969” (Jean-Louis Cohen)
2014-2015 MA Graduates

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

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

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

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

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

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

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

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

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

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

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

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

Linda Mai Green
“The Horse, the Birds, and the Spy: Early Louise Lawler (1972-84)” (Robert Sifkin)

Marc J. Hajjar
“It Was the Eighties! How a Critical Decade Marked a Power Shift in the Art World” (Jonathan Brown)

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

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

Hannah Howe
“Dan Flavin: Fluorescent Rooms” (Robert Sifkin)

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

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

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

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

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

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

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

Ashley McNelis
“The Performative Body in Francesca Woodman’s Photography” (Robert Sifkin)

Katerina Miras
“The Emulative Works of Goltzius and Dürer: Looking to the Quattrocento and Antique Art” (Colin Eisler)
Verónica Muñoz-Nájar Luque
“Conversion in the Margins of Colonial Peru: The Ocopa Martyrdom Series”
(Jonathan Brown)

Stefano Paci
“Mantegna’s House In Mantua: Casa All’antica? Or Quattrocento Architectural Invention?”
(Marvin Trachtenberg)

Desirae Peters
“Conservation Through Conversation: Material and Meaning in the Work of Dario Robleo”
(Michele Marincola)

Tola Porter
“Henry Moore’s The Arch: Civic Sculpture as Unintentional Monument”
(Jean-Louis Cohen)

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

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

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

John Parkman Sargent
“Agnes Agonistes: The Trial of Frau Dürer”
(Colin Eisler)

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

Jin Sol Shim
“Whanki Kim in New York”
(Robert Slifkin)

Sarah Silverstein
“S21: Exhibition and Remembrance”
(Jonathan Hay)

Jennie Sirignano
“Martyrdom, Media and Memory: Gerhard Richter’s October 18, 1977”
(Günter H. Kopcke)

Ksenia M. Soboleva
(Robert Slifkin)

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

Abigail Teller
“The New Resurrection, or The Immortality of the Author: Analyzing Gunther von Hagens’ Plastinates”
(Robert Slifkin)

Elizabeth Treptow
“Placing Early Dynastic Egypt in the Context of the Ancient Near East”
(David O’Connor)

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

Hannah Turpin
“Life Over Legend: A Feminist Analysis of the Photographs of Mexican Revolutionary Soldados/os”
(Edward Sullivan)

Sara Garzon Vargas
“Looking at Self-Portrait Looking at the Last Supper”
(Edward Sullivan)

Jasmine Wahi
“Magical Feminisms: Exploring Fantasy and Diaspora in the Art of Chitra Ganesh”
(Jonathan Hay)

Mary Waterfield
“Enemies in Harmony: Civil War Sheet Music”
(Colin Eisler)

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

James Wilentz
“Anatomical Illustration in Sixteenth-Century France”
(Colin Eisler)

Anna Wilson
(Robert Lubar)

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

Sylvia Fan Wu
“Interwoven Identities: Ottoman and Safavid Silk Textiles in the Sixteenth and Seventeenth Centuries”
(Finbarr Barry Flood)

Mary-Kathryn Zoni
“Fashioning the ‘New Man’: The 1937 Große Deutsche Kunstausstellung and the Art of Redemption in Hitler’s Germany”
(Günter H. Kopcke)

Advanced Certificate in Conservation
Quinn Ferris
Desirae Peters
Megan Randall
Kari Rayner
Shuk Chaen Melissa Tan
Jessica Walthew
IFA COURSE OFFERINGS

Art History and Archaeology Courses
2014-2015

Fall 2014

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

The Album and
Chinese Painting
(Seminar)
Jonathan Hay

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

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

Aleppo Reconsidered,
Aleppo “Reconstructed”
(Lecture)
Priscilla Soucek

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

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

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

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

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

Spanish Painting 1550-1700
(Colloquium)
Jonathan Brown

El Greco
(Seminar)
Jonathan Brown

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

Making Music in Northern Renaissance Art
(Seminar)
Colin Eisler

Medieval Art: Themes and Interpretations
(Lecture)
Robert Maxwell

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

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

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

The Modern Monument
(ProSeminar)
Robert Slifkin

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

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

COURSE HIGHLIGHTS

Making Music in Northern Renaissance Art

Colin Eisler (Fall 2014)

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

Spring 2015

How to Look at Chinese Paintings  
(Lecture)  
Jonathan Hay

Chinese Ceramics in Context  
(Colloquium)  
Hsueh-man Shen

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

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

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

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

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

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

Revisiting the Carracci Academy  
(Seminar)  
William Hood

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

Dreams and Visions in Medieval Art  
(Seminar)  
Robert Maxwell

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

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

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

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

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

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

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

Conceptual Art  
(Colloquium)  
Robert Slifkin

The Photojournalist Imagination  
(Seminar)  
Robert Slifkin

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

Made for Reproduction  
(Colloquium)  
Adrian Sudhalter

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

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

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

Museums and Collecting Master Class  
(Seminar)  
Patricia Rubin
List as of April 2015. Please check the IFA website for updates: [http://ifa.nyu.edu](http://ifa.nyu.edu)

### Fall 2014

#### Courses for Conservators

**Material Science of Art & Archaeology I** (Lecture)
Norbert Baer

**Technology & Structure of Works of Art I: Organic Materials**
Conservation Center faculty and consultants
Coordinator: Michele Marincola

**Instrumental Analysis I** (Lecture and Laboratory)
Dr. Marco Leona

**Easel Paintings I** (Seminar and Laboratory)
Dianne Dwyer Modestini

**Examination & Conservation of Modern & Contemporary Paintings I** (Seminar and Laboratory)
Suzanne Siano

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

**The Conservation Treatment of Decorative & Fine Art Inorganic Objects** (Seminar and Laboratory)
Sarah Barack

**The Conservation of Wooden Artifacts** (Seminar and Laboratory)
John Childs

**The Conservation Treatment of Prints & Drawings I** (Seminar and Laboratory)
Margaret Holben Ellis

**Introduction to the Conservation of Photography** (Seminar and Laboratory)
Nora Kennedy and Katie Sanderson

**Special Topics in the Conservation & Exhibition of Rare Books & Manuscripts** (Seminar and Laboratory)
Maria Fredericks

**The Treatment of Bound Materials in the Research Library & Archive** (Seminar and Laboratory)
Alexis Hagadorn

**Color & Perception** (Seminar and Laboratory)
Conservation Center faculty and consultants
Coordinator: Hannelore Roemich

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

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

### Conservation Courses for Art Historians and Archaeologists

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

**The Technical Connoisseurship of Twentieth-Century Works of Art on Paper** (Seminar)
Margaret Holben Ellis

**Lascaux to 9/11: Case Studies in Architecture Conservation** (Colloquium)
Norbert Baer

---

**COURSE HIGHLIGHTS**

**The Conservation of Wooden Artifacts**

*John Childs (Fall 2014)*

This course examined the structure of wood, its physical characteristics, and identifying characteristics of specific wood species commonly used in European and American sculpture and furniture. Mechanisms of physical and biological deterioration were covered, including light damage; structural damage caused by fluctuations in RH, misuse, over-use, and accident; and insect and fungal damage. Preventive conservation methods, including light and climate modification, integrated pest management (IPM), proper housekeeping, and object handling were emphasized. Historic and contemporary materials and techniques of wood conservation treatment, structural repair of damaged solid wood, plywood, and veneer, and replacement of loss were discussed. Emphasis was placed on reversible, minimally intrusive treatment techniques, and decision-making that is cognizant of the mission, interpretive goals, and condition of the specific museum, historic-house, or private-collection setting for the object.
Spring 2015
Courses for Conservators
Material Science of Art & Archaeology II
(Lecture)
Hannelore Roemich
Technology & Structure of Works of Art II: Inorganic Materials
(Lecture and Laboratory)
Conservation Center faculty and consultants
Coordinator: Sarah Barack
Instrumental Analysis II
(Lecture and Laboratory)
Dr. Marco Leona
Principles of Conservation
(Lecture and Laboratory)
Conservation Center faculty and consultants
Coordinator: Jean Dommermuth
Preventive Conservation
(Lecture and Laboratory)
Hannelore Roemich and Steven Weintraub
Easel Paintings II
(Seminar and Laboratory)
Nica Gutman Rieppi
The Conservation of Glass
(Seminar and Laboratory)
Karen Stamm and Drew Anderson
The Conservation Treatment Of Prints & Drawings II
(Seminar and Laboratory)
Salvador Muñoz Viñas
Special Topics in the Conservation & Exhibition of Rare Books & Manuscripts
(Seminar and Laboratory)
Maria Fredericks
The Treatment of Bound Materials in the Research Library & Archive
(Seminar and Laboratory)
Alexis Hagadorn
Individualized Instruction: Treatment of Deteriorated Works of Art II
(Seminar and Laboratory)
Conservation Center faculty and consultants
Individualized Instruction: Examination & Analysis II
(Seminar and Laboratory)
Conservation Center faculty and consultants
Conservation Courses for Art Historians and Archaeologists
The following courses fulfill the Foundations II conservation requirement for art history students.
Connoisseurship: Materials & Techniques of European & American Paintings, C. 1200-1900
(Colloquium)
Dianne Dwyer Modestini
Art With a Plug: The Conservation of Artwork Containing Motion, Sound, Light, Moving Images & Interactivity
(Seminar and Laboratory)
Christine Frohnert
Material, Recipe, Reconstruction: New Methods in Technical Art History
(Seminar)
Michele Marincola
Why Conservation? Understanding the Preservation & Restoration of Cultural Heritage
(Lecture)
Salvador Muñoz Viñas

COURSE HIGHLIGHTS
Why Conservation? Understanding the Preservation & Restoration of Cultural Heritage
Salvador Muñoz Viñas (Spring 2015)
Conservation may (and does) shape the way we perceive our most valuable artworks and landmarks, and thus has an important impact on heritage, artistic or otherwise; and yet, it is not always well understood. In this course, the core assumptions of conservation, from its ethical principles to its very raison-d’être, were analyzed and discussed. The evolving approaches to conservation, since its inception to its present incarnations, were reviewed. The ethical and theoretical principles of conservation were also discussed and analyzed from a contemporary perspective — being aware of the different approaches to conservation, and of its theoretical strengths and weaknesses, allowing for a better understanding of art conservation, and of heritage conservation at large.
IFA COURSE OFFERINGS

Art History and Archaeology Courses 2015-2016

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

Fall 2015

Foundations I for MA Students: Practices in Art History (Lecture) Hsueh-man Shen

Theorizing Your Project (Seminar) Jonathan Hay

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

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

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

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

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

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

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

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

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

A Brilliant Complexity: Perspectives on the Art and Architecture of Middle Kingdom Egypt (ca. 1975-1640 BCE) (Lecture) David O’Connor

The Meaning of the Signed (Seminar) Colin Eisler

The Role of the Framed (Colloquium) Colin Eisler

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

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

Medieval Spanish Art (Seminar) Robert Maxwell

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

Los Angeles 1955 to 1995 (Colloquium) Thomas Crow

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

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

COURSE HIGHLIGHTS

The Prismatic View: Artists and Art Historians in Dialogue

Alexander Nagel (Fall 2015)

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

Art Between the Wars
(Lecture)
Kent Minturn

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

Photography and Facticity
(Lecture)
Robert Slifkin

Caribbean: Crossroads of the World
(Seminar)
Edward Sullivan

Curatorial Studies:
Exhibition Practices
(Colloquium)
Barbara Boehm

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

Spring 2016

Complexity: Contemporary Approaches
(Colloquium)
Jonathan Hay

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

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

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

Later Islamic Empires
(Lecture)
Priscilla Soucek

Body and Portrait in Late Antiquity
(Colloquium)
Thelma Thomas

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

Greek Sculpture
(Seminar)
Clemente Marconi

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

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

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

Inspiration, Imagination, Imitation
(Seminar)
Colin Eisler

Presence
(Seminar)
Andrew Finegold

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

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

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

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

Versailles Reconsidered
(Seminar)
Meredith Martin

Art in Late Georgian England
(Seminar)
Thomas Crow

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

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

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

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

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

Curatorial Studies: Collections and Curating
(Colloquium)
Barbara Boehm

The Museum: An Imperfect Construct
(Colloquium)
Philippe de Montebello
Conservation Center Courses 2015-2016

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

Fall 2015

Courses for Conservators

Material Science of Art & Archaeology I
(Lecture)
Norbert Baer

Technology & Structure of Works of Art I: Organic Materials
(Lecture and Laboratory)
Conservation Center faculty and consultants
Coordinators:
Hannelore Roemich

Instrumental Analysis I
(Lecture and Laboratory)
Dr. Marco Leona

Preventive Conservation
(Lecture and Laboratory)
Hannelore Roemich and Steven Weintraub

Easel Paintings I
(Seminar and Laboratory)
Dianne Dwyer Modestini

The Conservation Treatment of Metal Objects
(Seminar and Laboratory)
Lisa Bruno and Jakki Godfrey

The Conservation Treatment of Prints & Drawings I
(Seminar and Laboratory)
Dr. Cathleen Baker

Special Topics in the Conservation & Exhibition of Rare Books & Manuscripts
(Seminar and Laboratory)
Maria Fredericks

The Treatment of Bound Materials in the Research Library & Archive
(Seminar and Laboratory)
Alexis Hagadorn

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

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

Conservation Courses for Art Historians and Archaeologists
The following courses fulfill the Foundations II conservation requirement for art history students.

Understanding and Interpreting What We See: The Examination of Works of Art on Paper
(Lecture)
Dr. Cathleen Baker

Dating & Provenance Studies in Art & Archaeology
(Seminar/Colloquium)
Norbert Baer

Conservation Center Courses 2015-2016

COURSE HIGHLIGHTS

Instrumental Analysis I

Dr. Marco Leona (Fall 2015)

The course provides an introduction to instrumental methods of examination and analysis that find frequent use in the field of conservation. As many of these methods invoke the use of x-rays, a significant part of the course is devoted to an understanding of their properties and applications. Methods of x-ray analysis, including radiography, diffraction, and spectrometry, are reviewed and accompanied by hands-on demonstrations and laboratory exercises aimed toward developing student capability for independent use. Equipment housed in the Conservation Center and The Metropolitan Museum of Art is utilized and made available to the students.
Spring 2016

Courses for Conservators

Material Science of Art & Archaeology II
(Lecture)
Norbert Baer

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

Instrumental Analysis II
(Lecture and Laboratory)
Dr. Marco Leona

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

Easel Paintings II
(Seminar and Laboratory)
Corey D’Augustine

Polychromy & Monochromy: Examination & Treatment of Wooden Sculpture
(Seminar and Laboratory)
Michele Marincola

Readings in Paper Conservation
(Seminar)
Margaret Holben Ellis

Special Topics in the Conservation & Exhibition of Rare Books & Manuscripts
(Seminar and Laboratory)
Maria Fredericks

The Treatment of Bound Materials in the Research Library & Archive
(Seminar and Laboratory)
Alexis Hagadorn

Preventive Conservation: Key Concepts and Their Implementation
(Seminar and Laboratory)
Hannelore Roemich

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

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

Conservation Courses for Art Historians and Archaeologists
The following courses fulfill the Foundations II conservation requirement for art history students.

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

Lascaux to 9/11: Case Studies In Architecture Conservation
(Colloquium)
Norbert Baer
Support the IFA
Membership to the Institute of Fine Arts’ patron group, the Connoisseurs Circle, offers unparalleled access to our rich academic program, renowned faculty, and to the art world in New York City and beyond.

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

Special Events
Members also receive invitations to art world events that are designed especially for their benefit. From artist studio visits to faculty- and curator-led exhibition tours, to visits to some of New York’s finest private art collections, the Connoisseurs Circle offers something for every interest. Recent events included a collection visit at the home of Roberta and Richard Huber, leading collectors of Latin-American colonial art, as well as a private studio visit with Abstract Expressionist sculptor Mark di Suvero. Programs expand beyond New York City as well, with domestic day-trips and global experiences.

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

Connoisseurs Circle
Executive Committee
Stephen R. Beckwith, Chair
William L. Bernhard
Jane Draizen
Roberta Huber
Stephen S. Lash
Guillaume Malle
Patricia Rubin (ex-officio)
David Tobey
Alicia Volk
The IFA Legacy Society is a special group of alumni, faculty, and friends who have recognized the importance of planning their philanthropy by providing for the Institute through their wills and estates, or other gift planning arrangements, such as gifts that pay income to the donor. We are pleased to honor the generosity of our IFA Legacy Society’s Founding members. Their loyalty to the Institute will further art history, conservation, and archaeology scholarship into the future.

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

Corporate Patron Program

The Corporate Patron Program provides the opportunity for corporations and small businesses to align their philanthropy with their important business and marketing objectives. Our institutional supporters receive an array of significant benefits in addition to the unique ability to entertain at our historic landmark building, The James B. Duke House. To learn more about the Corporate Patron Program, please contact Andrea Yglesias at andrea.yglesias@nyu.edu or (212) 992-5812 or visit the IFA website at ifa.nyu.edu.

B.I.K Orthopedics P.C
CECILIA DE TORRES LTD.
CHRISTIE’S
COTY
ESTÉE LAUDER
GAGOSIAN GALLERY
GREENE NAFTALI
O₂
RIJKS MUSEUM
Salvatore Ferragamo
VAN WYCK
Endowed Fellowships

Alfred Bader Fellowship
For the study of Dutch art in Holland

Andrew W. Mellon Foundation Fellowship
For the study of conservation

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

Barbara P. Altman Fellowship
For student summer travel

Beatrice Stocker Fellowship
Tuition assistance for doctoral candidates

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

Bernard V. Bothmer Memorial Fellowship
For the study of ancient Egyptian art

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

Classical Art or Archaeology Fellowship in Honor of Leon Levy and Shelby White
For doctoral candidates studying classical art and archaeology

Cook Payer Fellowship
In memory of Walter W.S. Cook

Donald S. Gray Fellowship
For student travel

Elizabeth A. Josephson Fellowship
Tuition assistance for doctoral candidates

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

Estrellita B. Brodsky Fellowship for Latin American Art History
For the study of Latin American art

Florance Waterbury Fellowship
For students specializing in Asian art and the art of the western hemisphere

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

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

J. Paul Getty Trust Fellowship
For internships in conservation

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

Jean B. Rosenwald Fund
For student summer travel

Judy and Michael Steinhardt Fellowship
Support for doctoral candidates at the discretion of the Director

Khalil R. Rizk Travel Fellowship
For student travel in Italy

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

Leon Levy and Shelby White Fellowship
For internships in the field of conservation

Lila Acheson Wallace Fellowship
For the study of Egyptian, Modern, Ancient Near East, Greek, and Roman art

Marica and Jan Vilcek Fellowship in Art History
To support doctoral candidates

Marica and Jan Vilcek Fellowship in Conservation
To support conservation students

Martin and Edith Weinberger Fund
For scholarly purposes, including travel

Nancy Lee Fellowship
Support for outstanding doctoral candidates

National Endowment for the Humanities Fellowship
For the study of conservation

Paul Lott Fellowship
Tuition support for IFA students

Pearson Travel Fellowship
For student summer travel

Peter Jay Sharp Foundation Fellowship
To provide tuition, living stipend, and travel bursary for an IFA student

Phoebe Dent Weil Fund for Art Conservation Education
To support training and research programs in art conservation

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

Robert Chambers Memorial Fund
For student travel
Robert Goldwater Fellowship
Support for outstanding doctoral candidates

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

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

Starr Foundation Fellowship
For the study of Asian art

Stein Family Fellowship
Support for outstanding doctoral candidates

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

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

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

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

Annual Fellowships
Andrew W. Mellon Foundation Fellowship
Support for conservation students

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

Connoisseurs Circle Fellowship
Support for outstanding doctoral candidates

Dedalus Foundation Fellowship
Support for a third-year conservation student

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

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

Hagop Kevorkian Conservation Fellowship
Support for conservation students

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

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

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

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

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

Mario Modestini Fellowship in Paintings Conservation
To support paintings conservation students

National Endowment for the Humanities Fellowship
Support for conservation students

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

Rachel Davidson and Mark Fisch Fellowship
Support for outstanding doctoral candidates

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

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

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

Selz Foundation Conservation Fellowship
Support for conservation students

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

To learn about ways in which you can support IFA students, please contact Andrea Yglesias at andrea.yglesias@nyu.edu or 212 992 5812.
The Institute of Fine Arts, in conjunction with New York University’s $1 billion Momentum Campaign, has a goal to raise $50 million for student support by 2017, to ensure that future art historians, conservators and archaeologists have the chance to achieve their dreams, unlock their potential and unleash their ambition. We are nearly halfway to our goal having raised $23 million from the Institute’s trustees, alumni, faculty and friends. Join these visionaries and make your gift to support our future arts leaders today- a gift at any level is greatly appreciated.

Laurel Acevedo
Andrew W. Mellon Foundation
Antiquarium, Ltd.
Meg A. Armstrong*
Pati and Stephen Beckwith
Lawrence B. Benenson
Catherine Cahill and
William L. Bernhard
Glenys and Kermit Birchfield
Debra and Leon Black
Catherine Coleman Brawer*
and Robert A. Brawer
Deborah Loeb Brice
Estrellita* and Daniel Brodsky
Ildiko and Gilbert Butler
Ruth A. Butler*
Sofia Chappuis
Marguerite and
Kent Charugundla
Eileen and Michael Cohen
Evelyn Streit Cohen
Amy Kathleen Cosgrove
Margaret Culver
Lise Scott and D. Ronald Daniel
Georgia Riley de Havenon
and Michael de Havenon
Philippe de Montebello*
Dedalus Foundation
Hester Diamond
Nancy P. Durr
Anne* and Joel Ehrenkranz
Elizabeth B. Estabrook*
Judith W. Evnin
Nancy B.* and
Hart N. Fessenden, Jr.
Rachel Davidson and
Mark Fisch
Larry Gagosian
Lois Severini* and
Enrique Foster Gittes
Carol Hass Goldman
Toni and James Goodale
Lorna B. Goodman
Jane Mack Gould
Isabella Hutchinson and
Diego Gradowczyk
Sharon Grotevant
Debora A. Guthrie
Elisabeth Hackspiel-Mikosch*
Gregory S. Hedberg*
Kathryn Moore Heleniak*
Roberta and Richard Huber
Ida and William Rosenthal
Foundation
Institute for Studies on
Latin American Art
Mary and Michael Jaharis
Daphne R. and Tom S. Kaplan
Patricia E. Karetzky*
Hagop Kevorkian Fund
Susan and Robert Klein
Samuel H. Kress Foundation
Stephen S. Lash
Nancy Lee*
Colleen Leth*
Leon Levy Foundation
Christina and Guillaume Malle
Mary S. Manges
Claire Svetlik Mann*
Mercedes Mestre
Mario Modestini Foundation
Charles S. Moffett*
Joanne D. Murphy
Terry Naini
Helen Nash
Lucio A. Noto
Victoria and
Samuel I. Newhouse, Jr.
Michael A. O’Connor
Dara J. Mitchell* and
Michael Offit
Janice Carlson Oresman*
Purcell Palmer
Peter Jay Sharp Foundation
Wendy M. Phillips
Pierre and Tana Matisse
Foundation
Barbara Pine
Cynthia Hazen Polsky and
Leon Polsky
Laleh Javaheri-Saatchi and
Cyrus Pouraghhabagher
Jonathan D. Rabinowitz
Caroline Cummings Rafferty*
Elizabeth and Reuben Richards
Robert Lehman Foundation
Curtis M. Roberts*
Current students and recent alumni at the 2015 IFA Alumni Reunion.

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

Includes commitments of $1,000 or more made since the beginning of the Momentum Campaign on September 1, 2011. Please contact Hope O’Reilly, Director of Development at hope.oreilly@nyu.edu or 212-992-5869 to discuss your giving priorities.
Philanthropy plays an essential role in fulfilling the Institute’s mission to educate future generations of art historians, conservators and archaeologists. We gratefully acknowledge the generosity of our supporters.

$5,000,000+
Jan T. and Marica Vilcek

$1,000,000-4,999,999
Andrew W. Mellon Foundation
Anne* and Joel Ehrenkranz
Nancy Lee*
Samuel H. Kress Foundation
Judy and Michael Steinhardt
Anonymous

$400,000-999,999
Leon Levy Foundation
Deanie and Jay Stein

$100,000-399,999
1984 Foundation
Larry Gagosian
Anonymous (3)

$50,000-99,999
Estrellita* and Daniel Brodsky
Marina Kellen French
Hagop Kevorkian Fund
J. M. Kaplan Fund, Inc.
Daphne R. and Tom S. Kaplan
Malcolm Hewitt Wiener Foundation
Lisa and Bernard T. Selz

$25,000-49,999
Arthur Loeb Foundation
Suzanne Deal Booth
Deborah Loeb Brice
Dedalus Foundation
Gail and Alfred Engelberg
Rachel Davidson and Mark Fisch
Roberta and Richard Huber

Institute for Studies on Latin American Art
Estate of John H.B. Knowlton
Alexandra Munroe*
Pierre and Tana Matisse Foundation
Lauren Berkley Saunders* and John K. Saunders
World Monuments Fund
Baroness Mariuccia Zerilli-Marimó

$10,000-24,999
American Research Center in Egypt
Patricia and Stephen Beckwith
Catherine Coleman Brawer* and Robert A. Brawer
Marguerite and Kent Charugundla
Eileen and Michael Cohen
Lise Scott and D. Ronald Daniel
Georgia Riley de Havenon and Michael de Havenon
Hester Diamond
Lois Severini* and Enrique Foster Gittes
Ida and William Rosenthal Foundation
Christina and Guillaume Malle
Dianne Dwyer Modestini
Victoria and Samuel I. Newhouse, Jr.
Cynthia Hazen Polsky and Leon Polsky
Jonathan D. Rabinowitz
Elizabeth and Reuben Richards
Elaine L. Rosenberg
Patricia Allen Ross
Mildred Suesser
Aso Tavitian
Julie and David Tobey
Alicia and Norman Volk

$5,000-9,999
Lawrence B. Benenson
Catherine Cahill and William L. Bernhard
Glenys and Kermit Birchfield
Laurie Bryk
Nancy B.* and Hart N. Fessenden, Jr
Carol Hass Goldman
Isabella Hutchinson and Diego Gradowczyk
Debora A. Guthrie
Mary S. Manges
James R. McCredie
Helen Nash
Lucio A. Noto
Janice Carlson Oresman*
Purcell Palmer
Mariët Westermann* and Charles H. Pardoe, II
Wendy M. Phillips
Barbara Pine
Curtis M. Roberts*
Kenneth J. Rosenbaum
Fredric T. Schneider
Wolfgang Schoellkopf
Mildred Suesser
Virginia St. George Smith
Stephanie Stokes*
Susan B. Tirschwell
Maya Lin and Daniel Wolf
Gina Xu
Nadia Zilkha
Anonymous

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

*IFA alumna/us

For information on how you can support the IFA, contact Andrea Yglesias at andrea.yglesias@nyu.edu or (212) 992 5812.
Students looking at paintings from the Kress Collection in the Conservation Center.

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