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Eileen Gray. Transat chair owned by the Maharaja of Indore, from the Manik Bagh Palace, 1930. Lacquered wood, nickel-plated brass, leather, canvas. Private collection. Copyright 2014 Phillips Auctioneers LLC. All Rights Reserved.



Director's Welcome

For me, Bard Graduate Center's Quarter-Century Celebration this year was, at its heart, a tribute to our alumni. From our first, astonishing incoming class to our most recent one (which, in a first for BGC, I met over Zoom), our students are what I am most proud of. That first class put their trust in a fledgling institution that burst upon the academic art world to rectify an as-yet-undiagnosed need for a place to train the next generation of professional students of objects. Those beginning their journey this fall now put their trust in an established leader who they expect will prepare them to join a vital field of study, whether in the university, museum, or market. What a difference a generation makes!

I am also intensely proud of how seriously BGC takes its obligation to develop next-generation scholarship in decorative arts, design history, and material culture. Our Lab for Teen Thinkers program, now in its fourth year, has expanded 100 percent over its initial number of student participants and feeder schools. This year, we launched a new research fellowship dedicated to "Fields of the Future," as well as a collaborative project on object-based study with LaGuardia Community College, in which a multicultural student body—guided by cultural anthropology and art studies professors at LaGuardia in tandem with our own faculty and staff—wove a diversity of narratives into a moving presentation called "Connecting Threads: Fashion Identity in a Global World." We are a small institution with big ambitions, but none is bigger than our commitment to help people understand one another through their backgrounds and material cultures.

The quality of recent PhD dissertations stood out this year. I am always impressed by the doctoral dissertations, but after reading the work of this year's cohort, I was convinced that a new height of scholarship had been reached—and I felt inexpressible pride in what this institution contributes to the understanding of the material past.

Our Gallery, meanwhile, has produced an exceptionally diverse series of world-class exhibitions. Last spring, while working on my 2018–19 welcome letter, I strolled through exhibitions devoted to Jan Tschichold's typography and 1920s Germany, and to anthropologist Franz Boas and George Hunt, Boas's mostly forgotten Indigenous intellectual partner

■ Casey Kelbough

Georges Lepape.
"Vive la France," 1917.
Lithograph, pochoir
coloration. Diktats
bookstore.
Photo (opposite):
Jordan Rathkopf



on the Northwest Coast. In the fall, the walk up to my office took me through First World War France and the way fashion faced and embodied the challenges of a difficult time. In February, our Eileen Gray exhibition offered yet another vantage point on modernism, one that connected architecture, design, and fashion.

And then our year was interrupted.

COVID-19 stopped us in our tracks, sending our classes to Zoom, our Seminar Series to next year, and our just-opened exhibition to the internet. But here, too, it thrived, with *The New York Times* proclaiming that our virtual exploration of Eileen Gray (created by staff working remotely) "makes clear how central she was to this era of architecture, and how she transcended the house as a 'machine for living' to design places where you might actually want to live."

I am proud of the way BGC responded to the closure and other challenges related to the pandemic. Everyone stepped up to their responsibilities, new and old, and we fulfilled not just our jobs but our vision in a remarkable way. No one wanted this—and I could think of many other things I would prefer to have been proud of. But it certainly can be said that, for the people who bring this institution to life each day, the spring of 2020 was, indeed, their finest hour.

Susan Weber

Susan Weber
Founder and Director



Objects in Space

A Conversation With

Barry
Bergdoll &
Charlotte
Vignon

Bard Graduate Center's board of trustees serves as an advisory body, providing direction, strategy, and support to help us fulfill our mission. We are fortunate to count a number of distinguished scholars and curators among our trustees, including Barry Bergdoll and Charlotte Vignon.

Dr. Bergdoll is the Meyer Schapiro Professor of Art History and Archaeology at Columbia University, where he focuses on modern architectural history, with particular emphasis on France and Germany since 1750. He previously served as Philip Johnson Chief Curator at the Museum of Modern Art. Dr. Vignon is the director of Musée Nationale de Céramique at Sèvres. Previously the curator of decorative arts at the Frick Collection, as well as a visiting associate professor at Bard Graduate Center, she is the author of *Duveen Brothers and the Market for Decorative Arts, 1880–1940*.

In June, Drs. Bergdoll and Vignon joined BGC Dean Peter N. Miller, via Zoom video conference, for a conversation as part of the "Three Questions" series. An edited transcript follows. Visit bgc.bard.edu/three-questions to watch the complete video of the conversation.

Miller: Thank you both very much for joining us. A simple question to start: How would you describe the contribution of the BGC to scholarship on decorative arts, design history, material culture? I'm thinking of the exhibitions, the alumni who've gone off to work in museums and in academia and the various publications of the institution.

Vignon: I think the strength of the institution and the biggest impact was actually to put the subject on the map—to have one institution, with a master's and PhD program, that focused exclusively on the study and history of decorative arts and design.

Bergdoll: As a historian, I'm always a little bit nervous about trying to write a history of the immediate past, and particularly something that I participated in. But it seems to me that the BGC both rode a wave very early

and therefore had an impact on that wave. What I see is a very productive blurring of the boundaries between art historical studies and historical studies, between different disciplines within humanities and social sciences that had tended to look at the same objects from very different points of view. And this also troubles the lines between different artistic practices. Inevitably, this gave legitimacy to the study of what used to be called the “minor arts” or “the useful arts,” tags that were meant somehow to put the practices that the BGC looks at in a different category from the fine arts.

Miller: Why do you think that there has been—let’s say in the last 20 years or so—a new interest or certainly an increasing interest in things material and the meaningfulness of things, whether with professors, museums, popular literature?

Vignon: I think it’s a more general movement. Our world is going so fast and especially with the digital that is so abstract. I have the feeling around me that there is a desire of re-centering on the object, on patrimony, on our planet, on simple things. I think it’s a global phenomenon that makes us want to understand where we come from, our history, and learn it from the objects. This green movement of the youth, I think, makes us focus and be interested in all objects—the ones in museums, the ones that surround us, the ones we throw away, the ones that bother us.

Bergdoll: I think, in many ways, it’s a type of reaction formation. As a historian primarily of the years on either side of 1800, I think of the phenomena of the incredible rise of historical consciousness after the French

I think the material turn in academic studies is also related to a popular desire for a tactile relationship to the world.

Dr. Barry Bergdoll

Revolution. Charlotte is pointing to this notion that some of these interests are meant to come from anxieties about changes in the present and very rapid changes. Part of it, of course, I think is the digital—everything becomes more and more immaterial. There is a counter-movement towards a fascination with the material, whether it’s

for a sense of loss or whether it’s because these objects seem to be slipping into the past. I think we feel it much more intensely as we’re having this conversation in a very dematerialized or de-spatialized format.

Why is there such a thirst for going to museums? Why have we found the museums not to be places anymore of quiet contemplation but of absolute crowd invasion in recent years? I think the material turn in academic studies is also related to a popular desire for a tactile relationship to the world. I think maybe if we ask this question 20 years from now, or we ask people who weren’t alive or working right now as we’re working and can see us from some distance, I wonder if they will see this as part of a kind of *longue durée* that goes back to the previous generation’s turn in art history, to the so-called institutional turn. So, simultaneously, the material aspects of life but also the institutions in which they grow, separated from an older art history, an older material culture history, that was fascinated with names and makers and individuals operating outside of structure.



Vignon: To go back to what Barry just said about the role of museums...I think this crisis all over the world has really made us think differently of these institutions and the objects within. I thought that the museum can actually close for a couple of months. Why not? But actually, no, it's not possible, because we need to be there for the public. We need to be there and have this connection with objects. We have this social impact. We are part of this landscape of the city that is a reassurance for the public. Even if they don't go in, they know the museum is open, and it's important.

Miller: Does the theatricalization of the museum bother you a little bit? It's great that people like to go to museums, and one could certainly say, "Better to go to a museum for the wrong reasons," because there's still the opportunity to learn things. But in terms of training the next generation, there's a tension, surely, between the museum as a cultural resource and trying to serve that purpose.

Vignon: For many, many years, the reason for a museum or a university to study objects was to do research. Now, you need also to train this generation of young students who are going to need to respond to objects either on the art market or in a museum or in university that have multiple roles. So, it could be the feeling, yes, there is this sense of theatricality, but that means people in museums need to play with that and respond to that need and be prepared to think about these questions. We are not any more the keepers of a collection. We are not only studying objects to learn about them or to write about them for a certain field. Now it's much broader. As professionals or as a university or a place where we learn about objects, we need also to provide all of these different palettes of response and different perspectives that we can have around objects.

■ Photo: Staff Photographer

Miller: That brings me perfectly to my final question: You've been associated with the institution for a long time, and you've had careers outside in museums and other universities. What do you think the BGC could do with and for its students that it doesn't do now, or hasn't done until now? What kinds of things do you think we could do, stuff that you've seen tried in other places or which you've always imagined you would like to see included in the training of students?

Bergdoll: I think I've always wanted to see more of an inclusion of architecture at BGC—not simply as a subject matter but the counterpart to a really important contribution to how we understand things, material

I think this crisis has really made us think differently about museums and the objects within. We are part of this landscape of the city that is a reassurance for the public.

Dr. Charlotte Vignon

things, objects and the making of them as central to our study, rather than as illustrations of ideas. But the complement to it, I think, is space, and that is the thing I always think in art history curriculums that architectural historians try to bring is that we are the analysts of visual experience, whose evidence is as much in spatial configurations as it is in physical materiality. I think that you can extend this idea of bringing the spatial into the training of

Photo: Maria Baranova ■



students in every way, from intellectual understanding of how objects work in space but also those social spaces that we're all eager to get back to. The making of exhibitions is a spatial practice. You were asking us about theatricalization earlier, and I was thinking back to Alexandre Lenoir and the birth of the museum. He came out of the world of the theater. There's always been a theatrical aspect to the relatively young institution of the museum. But I think teaching students to think and to work spatially, even bringing in some of the practices of studio architecture into the work of training people who might like to express themselves through curatorial practice would be a wonderful enhancement to a curriculum that I think, under all of your guidances, is continually questioning itself, which is very healthy. But that's the one thing I can think of that I would want to push if I were there on 86th Street with you.

Vignon: I'm very pragmatic. I've worked with many students at BGC: They need jobs. We all know that. And they all want my job. They all want to be curator of decorative arts or in design in one of the top museums. And there are very few of those jobs. But maybe now, because the museum or the art world has such an important place in the world, there are many other jobs. There are always more museum educators than there are curators, and they play a very important role working with curators on how to speak to a larger public. And that comes back to the point that I said earlier, the fact that museums, our cultural institutions, are touching so many different levels, and I think BGC should [prepare] students to take roles in that very large palette of activities or cultural activities or jobs around the world.

Miller: I liked the fact that each of you offers very distinct, complementary ideas—the space studies and

the attention to the more practical elements and the interstitial communication between the academic world and the public, really. I think we're doing some of the latter much more now ... and a bunch of our students now are getting jobs in education departments. When it comes to the space element and architecture as a framework in which to consider the matter, but also the environments in which matter is deployed, I think that is something that we could do much more of. In the early days of the institution, I think there was a certain degree of marking the terrain against art history or against architectural history. I think, with the passage of time and a certain degree of success and self-confidence, there's less of a need for that kind of drawing of boundaries. So, it's a very timely suggestion to start thinking about that.

Bergdoll: I think it is extremely timely. We're having this conversation during a week in which people, even at the peril of their own health, are coming out of isolation to reoccupy urban space to protest racial injustice and social injustice. And so even this is incredibly spatial. It goes precisely to the poignancy of this moment when we are isolated from shared spaces, and yet the way to express something beyond the individual is, in fact, to reconquer that very space from which we removed ourselves.

Glorious Excess

Dr. Susan
Weber
on
Victorian
Majolica

This article originally appeared in the March 2020 edition of *Apollo: The International Art Magazine*. Reprinted with permission.



Paul Comoléra (1818–1897), designer; Minton & Co., manufacturer. Peacock, shape no. 2045, designed ca. 1873; this example made 1876. Earthenware with majolica glazes. 59 7/8 x 27 1/2 x 17 1/4 in. (152 x 70 x 43.8 cm). Molded on top of base: P. COMOLÉRA; impressed marks: MINTON, 2045, year cipher for 1876, and other ciphers. The English Collection. Photograph: Bruce White.

The first time I visited the majolica collection of one of the largest lenders to our forthcoming exhibition, I remember feeling a bit bewildered by the concentration of material in front of me—shelves upon shelves of teapots and game pie dishes, jugs and ornamental figures, garden seats and jardinières—many in the form of molded animals or embellished with exuberant historicist decoration. I recall thinking, where does one begin to understand this glorious excess? The combination of vibrant colors and sheer diversity of objects was reminiscent of a Victorian interior in its density of display, and yet it complemented this sleek Manhattan apartment in a wholly contemporary manner. It was the first of many paradoxes that engagement with majolica would present—and this was just the beginning of an Alice “Through the Looking-Glass” type of

visual journey that has culminated in the exhibition and catalogue *Majolica Mania: Transatlantic Pottery in England and the United States, 1850–1915*.

Majolica, one of the most significant innovations in nineteenth-century ceramics, was introduced to the public by the renowned English firm Minton & Co. at the Great Exhibition of 1851. The eccentric designs and



As an embodiment of the era's ever-expanding consumer culture, majolica's significance transcends the inevitable cycles of taste that precipitated its ultimate decline.

flamboyant polychrome lead-based glazes of this new ware captured the attention of consumers on both sides of the Atlantic. From the time of its debut, however, majolica posed a host of inherent contradictions, and thus proved to be a rewarding subject of inquiry. Although at first largely inspired by Renaissance ceramics, the ware represented a

technological advance in the British ceramic industry and was therefore seen as modern and new. Frequently designed and decorated by known sculptors and painters, it was also mass-produced in mechanized factories. Considered a triumph of art and industry upon its introduction, by the early twentieth century, after its popularity had waned, it was criticized for its so-called vulgar application of ornament and would be essentially ignored for the next seventy years. And perhaps the most sobering contradiction that we explore in the exhibition is that the great appeal of majolica—its exuberant whimsy and rich colorful glazes—came at significant human cost. In most potteries, the ware was painted by women and girls. The occupational dangers of working in close proximity with lead-based glazes were well known throughout the period, but workplace safety reforms would not be enacted until the late 1890s. Potters and painters routinely became ill, and many lost their lives while making majolica—we

■ Photo: Bruce White



Griffen, Smith & Co. "Shell" ware, ca. 1879–90. Earthenware with majolica glazes, various dimensions. Various marks. Private collection, some ex. coll. Dr. Howard Silby. Photograph: Bruce White.

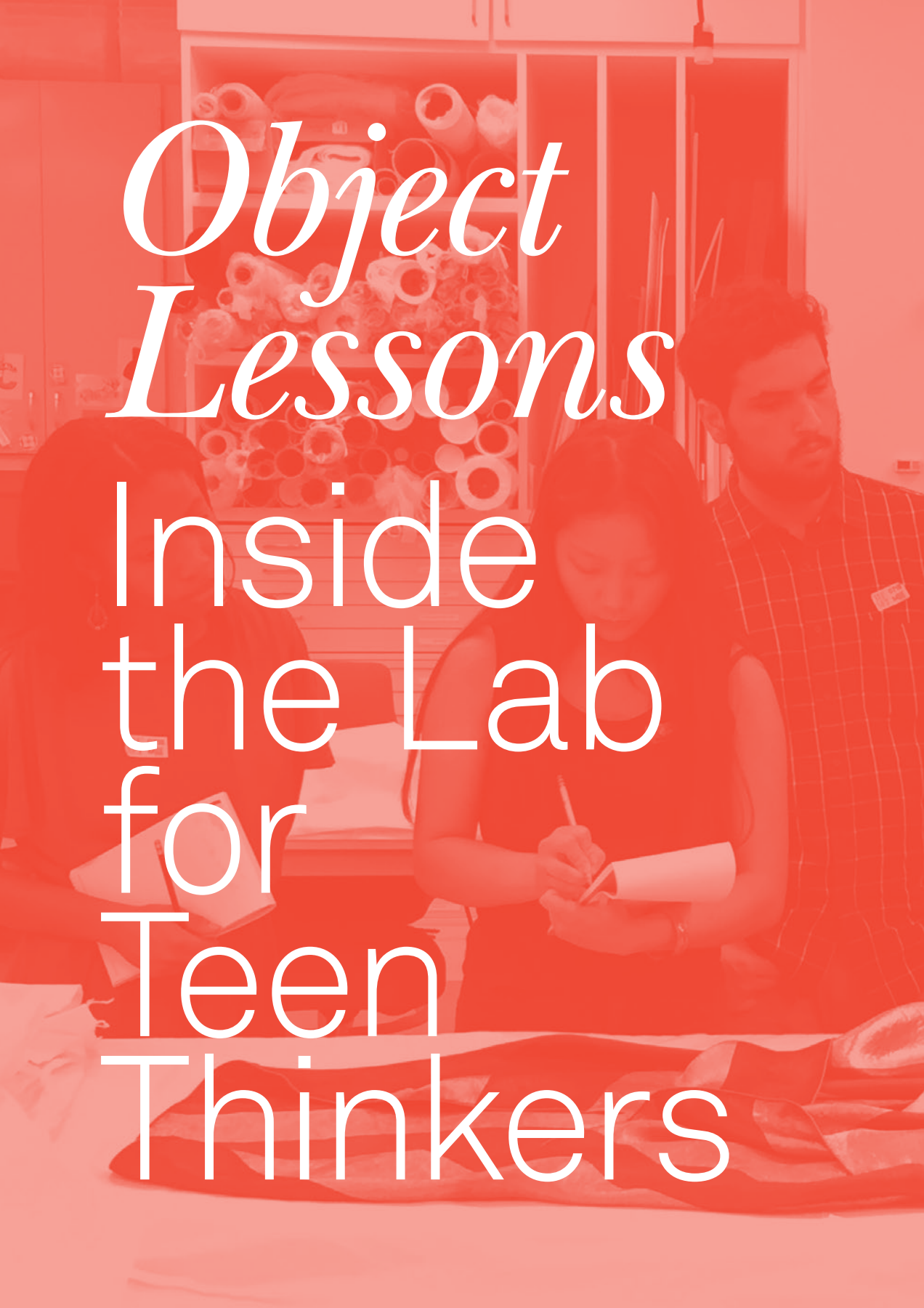
honor these individuals in the exhibition with a stupas-shaped memorial, commissioned from the contemporary ceramic artist Walter McConnell.

In the course of our research, we have expanded the majolica narrative beyond what has typically been a connoisseurial overview of the productions of a few principal makers. The recovered histories of more than a dozen English manufacturers range from those of Thomas Forester, the "Potter King of Longton," who used modern marketing techniques to sell inexpensive ceramics to millions, to Eliza Wardle, a potter's widow who, in the 1870s and 1880s, grew Wardle & Co., the firm founded by her husband, into one of the most successful in Staffordshire. Our scholarship sheds new light on the output and business practices of these important but

mostly undocumented makers. An assessment of the contributions made by immigrant English potters who settled in the towns of East Liverpool, Ohio, and Trenton, New Jersey, the acknowledged centers of ceramic production in the United States during the second half of the nineteenth century, have also been fundamental to broadening the scope of this project. With their practical experience and technical skills—their knowledge of clays, glaze chemistry, and mold-making—these potters were to become the critical foundation of the American ceramic trade. We celebrate their collective majolica endeavors alongside the grander productions of the elite English firms—illustrating both continuity and ingenuity across the industry, as well as how this popular ware reached all levels of Victorian society, from the British royal family to the American farmer's wife.

Beyond the many compelling stories of designers, makers, retailers, and collectors, the majolica objects, in all of their fanciful eccentricity, have provided a window into nineteenth-century culture and society; and it is in exploring this realm that the cheese stands, trinket trays, spoon warmers, and mustache cups become most meaningful. As an embodiment of the era's ever-expanding consumer culture; of its middle-class social angst; of its popular preoccupations, such as botany, zoology, and science; as well as its satirical commentaries on other issues of the day, majolica's significance transcends the inevitable cycles of taste that precipitated its ultimate decline.

As we near the end of proofreading the three-volume, one-thousand-page exhibition catalogue, it is my sincere hope that *Majolica Mania* will spark a much-needed reconsideration of this important document of nineteenth-century culture.



Object Lessons Inside the Lab for Teen Thinkers

By Jessica Lynne

Sophie Foley is an artist. She draws. She creates collages. She is a zine maker. This, she tells me on the afternoon we speak by phone, is part of what drew her to Bard Graduate Center's Lab for Teen Thinkers.

"My mom did push me to do this," she says of the decision to apply to the program, "but that was also in addition to me being very interested in the arts."

It was an interest that blossomed throughout the summer of 2019, as Foley's research culminated in an expansive presentation on zine making, informed by the Museum of Art and Design's exhibition *Too Fast to Live, Too Young to Die: Punk Graphics, 1976–1986*. For the young artist, the Lab for Teen Thinkers placed her in the center of a dynamic institution and its brand of cultural inquiry that has guided artists, curators, critics, and historians for decades—what Foley describes as "this very interesting study of how objects and materialism form our identities."

Ravita Choudhury, currently a sophomore at University of Rochester, expresses a similar sentiment to me. "I wouldn't say I was an artist before this program, but I was definitely very much an activist, and I have been for a very long time," she says. "I remember spending a lot of time in high school in museums looking at different exhibitions, especially during the Black Lives Matter movement—there were amazing art exhibitions surrounding that all over the city. That's what got me to museums and galleries, but I didn't know what material culture was until I did the program."

Since completing the program, Choudhury was able to parlay her experience into an internship at the university's art gallery.

A homogenous cultural workforce serves no one—and without necessary, intervening measures, the pathways for pushing against this trend can't exist.

Although nudged at times by friends or loved ones, both students leaned into their curiosity to spend several months immersed in research, mentorship, and intellectual exploration. The experiences they recount about their time in the Lab for Teen Thinkers capture the spirit of a much-needed initiative to open new points of entry to a rarefied world.

It is the mission of Bard Graduate Center to study what objects—those created for utilitarian purposes and those created solely for aesthetic value—can teach us about human pasts. The Lab for Teen Thinkers invites New York City's young people into this mission, beginning with a five-week summer intensive that pairs independent research with the opportunity to study alongside today's most innovative scholars, historians, and curators. It is a chance for some of the city's brightest, most creative and inquisitive students to peer behind the veil, into the workings of the art institutions that keep the cultural pulse of the place they call home. Now in its fourth year, the Lab welcomes rising juniors and seniors from Brooklyn Latin School, Marble Hill High School for International Studies, Stuyvesant High School, Manhattan Center for Science and Math, Townsend Harris High School, and both the Queens and Manhattan campuses of Bard High School Early College. This year's cycle will also welcome students from The Brearley School and St. Ann's School in partnership with the Teen Curators Program at Hill Art Foundation.

Sophie Foley. Photo: David Flores ■





If cultural institutions are to remain vital and relevant, they must rethink, redefine, even rename their relationships to the publics they serve, the artists they support, and the many individuals they employ. In cities like New York, cultural organizers and advocates have worked tirelessly to address conditions of institutional inequity that affect all three of these stakeholder communities. In that spirit, NYC's Department of Cultural Affairs embarked, in 2016, on a city-wide effort to create a snapshot of its cultural workforce in order to identify, assess, and, ideally, remedy glaring gaps in diversity and inclusion. Indeed, the resulting call to action was and remains clear: a homogenous cultural workforce serves no one—and without necessary, intervening measures, the pathways for pushing against this trend can't exist.

How can real opportunities arise for young people—across (dis)abilities, race, sexual and gender identity, and class—who want to work in the arts? The Lab for Teen Thinkers takes this provocation seriously. The program emerged from a series of planning dialogues, in 2015, between BGC's academic administrators and students galvanized by the nascent Black Lives Matter movement. After bringing their concerns of equity and inclusion to Dean Peter N. Miller, BGC's Director of Public Engagement, Emily Reilly, worked with Miller to develop a formal proposal for the program. Once approved by BGC Director Dr. Susan Weber, the Lab was further developed by developed by Reilly, arts and equity consultant Ama Codjoe, and Carla Repice, BGC's Senior Manager of Education, Engagement, and Interpretation (who also founded the Bronx Art Collective, a social justice and arts program for high school students at the DreamYard Art Center). True to

these original intentions, the Lab is ultimately meant to exist as a generative platform for young people who want to enter into the field of arts and culture.

During the summer, students gather daily, Monday through Thursday, to participate in field trips, meet with their assigned mentors, and conduct research related to that season's thematic inquiry. The summer culminates in written essays and presentations that reflect the students' voices and sensibilities. From September to January, students continue to work with their mentors on a monthly basis. However, it is the independent research component that truly drives the program.

In the 2018 theme, *Votive Objects and the Everyday*, Bard High School Early College student Daniel Lowe found a natural alignment. "It was actually the perfect theme for me because I was really interested in Catholicism and the effects of Catholicism as votive," says Lowe. "Catholic votive culture is something that I did know a little bit about. My mother is Italian, and I've seen reliquaries and baroque shrines and such. We do have a couple of Mexican and South American ex-votos in the house, and I thought this was a good jumping off point, and hopefully, I would be able to learn something more interesting about these paintings and look at them in a different way."

Focusing on an Italian ex-voto painting that his father purchased in Argentina, Lowe explored the difference between Italian-style and Mexican-style ex-voto painting. "It was an investigation into the separation between the divine and the common place, the divine and the vulgar," he says.

Daniel Lowe (opposite). Photo: David Flores
Photo (following page): Maria Baranova





This year's cohort is participating in a modified Lab program because of the COVID-19 pandemic. The thematic focus is the history of Seneca Village, the predominately African American community that the city displaced in 1857 during the construction of Central Park—a criminally under-recognized chapter in the story of New York City. (The former site, where archaeologists have excavated numerous objects, is located along what is now Central Park West, between West 82nd and West 89th Streets, and is only a short walk from BGC's West 86th Street home.) While in-person field trips and on-site research are not possible, students join a host of digital workshops, mentorship sessions, and virtual museum visits as they learn more about this once thriving community and the archaeological study, led by BGC Assistant Professor Meredith Linn, that seeks to (re)introduce Seneca Village to the larger public.

At a time when communities throughout the U.S. are mobilizing to resist structural inequities that result from institutionalized racism, sexism, xenophobia, and the like—systems that continue to disproportionately harm Black, Native, and other communities of color—the choice to study closely Seneca Village carries much weight. It is impossible to reckon with such systems without a full awareness of how they have been allowed to shape the contemporary. Cultural organizations can play an important role in this reckoning.

Indeed, this global pandemic requires us all to revise the role of public art institutions as sites of gathering, knowledge share, and cultural production. The Lab for Teen Thinkers is proof that our young people should be at the fore of this important process.

Jessica Lynne is a writer, art critic, and a founding editor of ARTS.BLACK, an online journal of art criticism from Black perspectives.

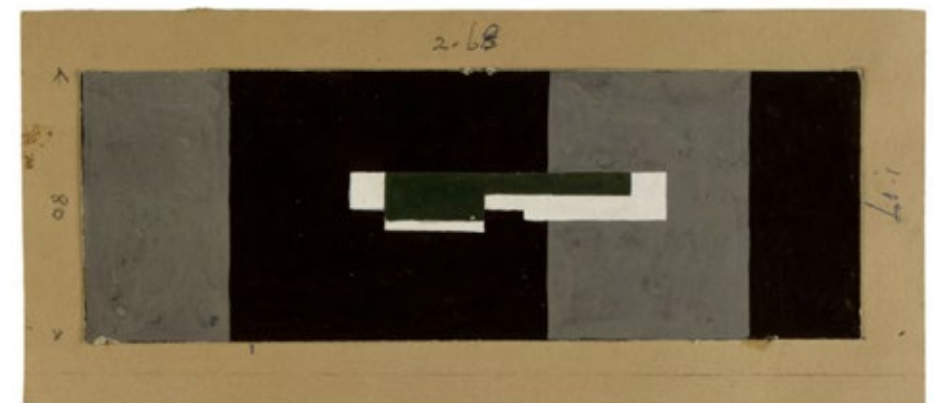


Teaching

Our year began in mid-August when we welcomed thirteen MA and six PhD students to commence their studies on West 86th Street. Despite some challenges, this year has been especially rich with an array of new courses, lectures, seminar series, and symposia.

Joining our regular full-time faculty, Postdoctoral Fellow in Islamic Art and Material Culture Natalia Di Pietrantonio taught classes in “The Arts of Mughal India” and “Global Early Modern.” Miriam Frenkel, professor at the Hebrew University in Jerusalem, was in residence in the spring term, teaching a course called “Material Culture and Everyday Life in the Medieval Mediterranean World: Evidence from the Cairo Geniza,” as well as delivering three well-attended and well-received evening lectures as part of the Leon Levy Foundation Lectures in Jewish Material Culture.

Other new classes included a two-semester sequence that I taught in preparation for a Focus Project exhibition with the working title “Ink, Linen, Steel: Staging the Table in Europe, 1500–1800,” to open in September 2021. PhD candidate Antonio Sánchez Gómez taught a spring class on “Meanings, Approaches, and Cases in the History of Technology.” And several students participated in our second collaborative seminar taught by curators in the Metropolitan Museum



Eileen Gray. Plan for *Biribi* rug, 1921–23. Gouache, paint on paper. National Museum of Ireland, NMIEG 2000.166.
Photo (opposite): Maria Baranova



Callot Sœurs. Day dress, Summer 1917. Silk charmeuse, fillet lace, metallic flower. ©The Museum at FIT, Gift of Rosalie Davidson, 86.156.1.

of Art's Department of European Sculpture and Decorative Arts, led by Assistant Curator Elyse Nelson, on "The Art of the Bronze Statuette from the Renaissance through the Nineteenth Century."

Paul Stirton, who has been at BGC on and off for twenty years, announced his retirement this spring, effective on July 1, 2020. As a beloved professor, teacher, and founding chief editor of *West 86th: A Journal of Decorative Arts, Design History, and Material Culture*, Paul trained generations of students in a variety of areas, primarily nineteenth- and twentieth-century Central and Eastern European design and decorative arts, design reform, and his particular focus in print culture and graphic arts. We will miss him greatly!

Beginning with the week of March 16, 2020, all of our classes moved to online platforms when New York City locked down in response to the global pandemic. Faculty and students learned together to adapt to the new landscape, with the intimate nature of most classes reassuringly suited to the new format. Despite the challenges thrown in our path by this unprecedented event, BGC is proud to announce that 17 MA and three PhD degrees were granted in late May.

Deborah L. Krohn
Chair of Academic Programs

Photo: Maria Baranova ■



BGC Degrees Granted, May 2020

The titles of dissertations, approved dissertation topics, and Qualifying Papers appear under the students' names. Awards are indicated beneath the titles.

Doctor of Philosophy

Amy Elizabeth Bogansky, New York, NY

Good Goods and Subtle Rogues: The Royal African Company and the Culture of the Textile Trade on the Gold Coast, 1660–1730

Lee B. Anderson Memorial Foundation Dean's Prize

Matthew Burroughs Peters Keagle, Vergennes, VT

Uniformly Speaking: Military Dress in an Age of Reform, 1763–1789

CINO Award

Rebecca Anne Perry, Princeton Junction, NJ

"That Difficult In-Between Age": Fashioning Pre-Adolescent Girls in the United States, c. 1930–1960



Eileen Gray. Pair of chairs for Tempe a Pailla, Castellar, ca. 1935. Nickel-plated tubular steel and leather. The Museum of Modern Art, Gift of Jo Carole and Ronald S. Lauder, Alice and Tom Tisch, Sid Bass, USM Foundation, and Committee of Architecture and Design Fund, 1070.2015, 1071.2015.

Master of Philosophy

Michael Jonathan Assis, Herzliya, Israel

Gothic Art and Studium: The Studium, Mendicants, and the Arts in Medieval Bologna

Christina Laguna De León, New York, NY

Mapping the American Chair Form: The History and Evolution of the Butaca

Michele Jackson-Beckett, Philadelphia, PA

Vienna's Other Modernism: Design and Dwelling, 1918–1968

Rebecca Jumper Matheson, New York, NY

American Artisans: William and Elizabeth Phelps, and Phelps Associates

Courtney Anne Stewart, Toronto, Canada

Crafting the Brilliant Cut: The Indian Diamond in England, 1650–1750

Sarah Louise Scaturro, Brooklyn, NY

The Development of Costume Conservation in North America and Britain, 1964–1986

Amanda Thompson, Providence, RI

Miccosukee and Seminole Patchwork: Craft, Sovereignty, and Settler Colonial Relations

Master of Arts

Laura J. Allen, Providence, RI

Fashioning the Northwest Coast: 200 Years of Indigenous Dress

Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts Award

Jordane Birkett, Claremont, CA

The Head and the Hand: Hospitality and Collaborative Craftsmanship in William Morris's Prose Romances

Christina Marie De Cola, New York, NY

Playing Tourist: The Grand Tour and Cartographic Board Games of the Eighteenth and Nineteenth Centuries

Nicole Dee-Collins, Milton, MA

"Shoulders down; arms back; chest open; and waistband properly HIGH up": Dandyism, Fashion, and the Perception of Masculinity in Late-Georgian Britain

Emily Hayflick, Seattle, WA

The Crafting of Skins and Laws: Legislative Rhetoric, Handicraft Production, and Indigenous Alaskan Identity

Clive Wainwright Award



■ A group of women wearing different versions of the ubiquitous tailored suit, date unknown. Silver gelatin print. Private collection.

Elizabeth F. Koehn, Edmonds, WA

Designing Destruction: Archizoom Associati's "Superonda" Sofa as Radical Critique

Chi-Lynn Lin, Taipei, Taiwan

Make It Real: Fantasy and Development of Interwar Japanese Girls' Culture

Jinyi Liu, Shanghai, China

Understanding Tao and Ci: The 1908 Ceramics Exhibition in Late Qing Shanghai and the Emergence of Modern Chinese Cultural Nationalism

Jacqueline Marie Mazzone, Dover, NH

A Taste for Death: Love, Humor, and Suicide in an Eighteenth-Century English Manuscript Recipe Book
Clive Wainwright Award

Will Neibergall, Tempe, AZ

Logic, Nervousness, and Architecture in Vienna: Two Studies in the Unhomely

Yi Rong, Shanghai, China

Fashion Playground: The Relation between Fashion and the Body in the Spaces for Comme des Garçons

Rachael Schwabe, Chicago, IL

Ghostly Traces and Haunted Labor: The Sincere Craft of Janine Antoni

Madeline Warner, Los Angeles, CA

Space Sells: The Life and Times of a "Tin" Toy Mars Gun Made in Japan

Danielle Fay Weindling, San Diego, CA

I Have Seen Her in the Mirror: Elsa Schiaparelli, Surrealist Fashion, and Female Agency

Caleb Weintraub-Weissman, Elwood, NY

Photography and the Roycroft Press: Photogravures, Halftones, and Mythmaking in East Aurora

Alice Carolyn Winkler, Wilmington, DE

"A Few Diamonds, Judiciously Worn": Jewelry, Etiquette, and Feminine Virtue in the Gilded Age

Coco Shihuan Zhou, Vancouver, Canada

Ecology by Design: Biosphere 2 and Closed-System Design in the Space Age



■ Eileen Gray. Table, ca. 1924. Oak, paint, sycamore. Virginia Museum of Fine Arts, Richmond, Gift of Sydney and Frances Lewis, 85.114. © Virginia Museum of Fine Arts, Katherine Wetzel.

Fall 2019 Courses

- 500 *Objects in Context: A Survey of Decorative Arts, Design History, Material Culture I* Jeffrey Collins
- 502 *Approaches to the Object* Meredith Linn and Paul Stirton
- 693 *Craft and Design in the USA, 1945 to the Present* Catherine Whalen
- 795 *Exhibiting Culture/s: Anthropology In and Of the Museum* Aaron Glass
- 820 *Later Chinese Ceramics* François Louis
- 877 *Picturing Things: Photography as Material Culture*
Aaron Glass and Catherine Whalen
- 926 *Bauhaus, Before, and Beyond: German Design from Gründerzeit to Ulm School* Freyja Hartzell
- 958 *Philosophy and Material Culture: From Kant to Heidegger* Peter Miller
- 959 *Exhibition as Medium: Curatorial Thinking* Deborah Krohn
- 964 *Excavating the Empire City: Historical Archaeology of New York*
Meredith Linn
- 966 *The Green Hat: Fashion in Word and Image*
Freyja Hartzell and Michele Majer
- 993 *Peter Paul Rubens: Designer and Diplomat* Ivan Gaskell
- 994 *In Focus: Reading the Table in Early Modern Europe* Deborah Krohn
- 995 *Craftscapes in Action: Makers and Making in the Ancient World*
Caspar Meyer
- 996 *Tang China and the Silk Road* François Louis
- 997 *From Temples to Museums: Afterlives of Classical Statues*
Jeffrey Collins and Caspar Meyer
- 998 *Ancient and Historic Technologies: Case Studies of Construction and Change*
Jennifer Mass
- 999 *The Arts of Mughal India* Natalia Di Pietrantonio

Spring 2020 Courses

- 501 *Objects in Context: A Survey of Decorative Arts, Design History, Material Culture II* Catherine Whalen
- 489 *Living Things: Biology, Modernity, and Design in the Long Nineteenth Century* Freyja Hartzell
- 490 *Digital Archaeological Heritage* Meredith Linn and Caspar Meyer
- 491 *Comrade Commodity: Design Behind the Iron Curtain* Freyja Hartzell
- 492 *Objects and Ideas of Eighteenth-Century France* Jeffrey Collins
- 493 *In Focus II: Reading the Table in Early Modern Europe* Deborah Krohn
- 494 *Twelve Critical Topics in Cultural Heritage Science for the Humanities Scholar*
Jennifer Mass
- 495 *Material Culture and Everyday Life in the Medieval Mediterranean World—Evidence from the Cairo Geniza* Miriam Frenkel
- 496 *In Focus: Interlaced Traditions—Indigenous Textiles of the American Southwest* Hadley Jensen
- 497 *Nomadic Material Culture: Eurasia in the First Millennium BC*
Caspar Meyer
- 498 *Global Early Modern* Natalia Di Pietrantonio
- 499 *Meaning, Approaches, and Cases in the History of Technology*
Antonio Sánchez Gómez
- 606 *The Colonial Revival* Catherine Whalen
- 752 *Early Chinese Antiquities and the History of Their Study* François Louis
- 802 *The Archaeology of the Kitan-Liao, ca. 900–1125* François Louis
- 833 *Modern Textiles, 1850–1970* Michele Majer
- 967 *Oceania: Art and Material Culture* Ivan Gaskell
- 985 *The Art of the Bronze Statuette from the Renaissance through the Nineteenth Century: Intensive Research and Cataloguing*
Deborah Krohn and Elyse Nelson



Faculty Year in Review

Susan Weber

The year was dominated with the finishing of the *Majolica Mania* catalogue, which grew into three volumes consisting of 800 pages of text and 1,500 photographs—the largest catalogue ever produced by BGC (in cooperation with Yale University Press). A smaller highlights publication was written for those visitors who prefer just an introduction to the subject matter. Work continued on the exhibition design with David Harvey, and interpretative text and labels were completed. Its tour was finalized with showings slated for BGC; our co-organizer, the Walters Art Museum, in Baltimore; the Taft Museum of Art, in Cincinnati; and the Potteries Museum & Art Gallery, in Stoke-on-Trent, England. A video was also produced on architectural majolica, starring the Royal Dairy at Frogmore, in Windsor, and the Ceramic Staircase, Centre Refreshment Room, and other interior and exterior details of the South Kensington Museum (later renamed the Victoria and Albert Museum, in 1899). A symposium on French influence on majolica production in Britain is slated for January 2021. A faculty retreat was convened in September to discuss how the field is changing and what BGC should aim for in the next quarter century. An overview of what we had accomplished was documented in our twenty-fifth anniversary publication, organized by Dan Lee, which we celebrated in January. My chapter on the historical sources of the work of contemporary designer David Wiseman was included in his monograph published by Rizzoli, in April. Research

commenced on a future show on the subject of the history of the elevator, and I returned to my article on architect and designer George Freeth Roper, a contemporary of E.W. Godwin, the subject of my doctoral dissertation. I hope to present this ongoing research in a Works In Progress talk in fall 2020.

Jeffrey Collins

In addition to assisting with admissions and leading the fall semester of “Objects in Context,” I introduced two new courses this year. The first, co-taught in the fall with Caspar Meyer, studied the lives and afterlives of ancient sculptures. Entitled “From Temples to Museums: Afterlives of Classical Statues,” the seminar spanned over two and a half millennia and traced the changing forms, locations, identifications, and meanings of objects long imbued with special importance in Western religious, political, and artistic cultures. The second, in the spring, examined “Objects and Ideas of Eighteenth-Century France” with a focus on new strategies in the academy and the museum for linking eighteenth-century French objects to larger historical patterns and trends. Among QPs advised this year, I was pleased to shepherd the first derived from “Approaches to the Object” and the first to focus on an artifact—a “tin-toy” made-in-Japan “Mars Gun” from the late 1950s—in BGC’s Study Collection. I contributed an essay (“Cultural Geographies, Geographical Cultures”) to *Field Notes*, a special issue of *Journal 18* assessing the conference held in Dallas

last year to mark the twenty-fifth anniversary of *Historians of Eighteenth-Century Art and Architecture* (HECAA).

Ivan Gaskell

In the academic year 2019–20, I returned from sabbatical leave and from the summer spent, once again, as permanent fellow at the Advanced Study Institute, Georg-August University, Göttingen, to resume teaching and responsibility for the Focus Project. In the fall semester, I taught a new course, “Peter Paul Rubens: Designer and Diplomat,” and in the spring semester, I taught “Oceania: Art and Material Culture.” I delivered lectures and gave papers at conferences in Berlin, Göttingen, Phoenix, and Toledo (Ohio). I co-organized and co-chaired (with A.W. Eaton) the BGC symposium “Conserving Active Matter: Philosophy—Degradation as an Aesthetic Value.” My publications this year include *Paintings and the Past: Philosophy, History, Art* (Routledge, 2019); *The Oxford Handbook of History and Material Culture* (Oxford University Press, 2020), edited with Sarah Anne Carter and including my chapter, “Making Knowledge Claims in the Eighteenth-Century British Museum”; “For the Union Dead: Memorial Hall at Harvard University and the Exclusion of the Confederate Fallen,” in *Philosophical Perspectives on Ruins, Monuments, and Memorials*, ed. Jeanette Bicknell, Jennifer Judkins, and Carolyn Korsmeyer (Routledge, 2019); “Portraiture Portrayed,” in *Portraits and Philosophy*, ed. Hans Maes (Routledge, 2019); “A Role for Empathy in Decolonizing Aesthetics: Unlikely Lessons from Roger Fry,” *Contemporary Aesthetics* 17, 2019; “Race, Aesthetics, and Shelter: Towards a Postcolonial Historical Taxonomy of Buildings,” *Journal of Aesthetics and Art Criticism* 77, 2019; and “Works of Art and Mere Real Things—Again,” *British Journal of Aesthetics* 60, 2020.

Aaron Glass

The first half of this academic year was focused on promoting my 2019 Focus Project exhibition, *The Story Box: Franz Boas, George Hunt, and the Making of Anthropology*, which traveled in July to our partner institution, the U'mista Cultural Centre, in Alert Bay, British Columbia. To coincide with the opening there, we launched an extensive exhibition website/digital publication: bgc.gallery/storybox. In the fall, I gave two conference papers on the exhibition, produced and installed a panel version, screened the exhibition film “Opening the Story Box” at a film festival, and was honored to receive the 2019 Michael M. Ames Prize for Innovative Museum Anthropology from the Council for Museum Anthropology. While on sabbatical in the spring, I continued editorial and research work on my larger collaborative project to produce a new critical edition of Boas and Hunt’s 1897 monograph in print and digital media, for which I received a 2020 Digital Extension Grant from the American Council of Learned Societies. I also taught two fall courses, lectured at NYU IFA’s Conservation Center, mentored a BGC Teen Thinker, and continued on the faculty committee of the *Cultures of Conservation* initiative as we develop a 2022 Focus Project exhibition on Active Matter.

Freyja Hartzell

In August of 2019, I conducted research for my second book, on the cultural politics of glass, at the Corning Museum of Glass as a Whitehouse Research Fellow. Recent publications resulting from this ongoing project include: a catalogue essay for the 2019 Chemnitz Museum of Industry exhibition *I Am All of Glass: Marianne Brandt and the Art of Glass Today*; two peer-reviewed articles for *The Journal of Design History* and *The Journal of Modern Craft*, respectively

(both forthcoming in 2020); and two book chapters for edited volumes published by Bloomsbury Press (also forthcoming in 2020). In September 2019 I gave the keynote lecture for the opening of the *Bauhaus 100* exhibition at Florida State University, Tallahassee. I also co-convoked BGC’s fall 2019 symposium “Re-Forming Modernism: Craft, Design, and Architecture at the Bauhaus,” at which I gave a paper on speculative design at the Bauhaus. I offered two new courses this year: “Living Things: Biology, Modernity, and Design in the Long Nineteenth Century” and “Comrade Commodity: Design Behind the Iron Curtain, 1917–1989.” In March of 2020, I joined *West 86th: A Journal of Decorative Arts, Design History, and Material Culture* as editor, alongside three of my esteemed colleagues.

Deborah L. Krohn

In July 2019, I was appointed chair of academic programs. I traveled to Cambridge, England, in February, to give a public lecture at the Fitzwilliam Museum, in conjunction with the exhibition *Feast & Fast: The Art of Food in Europe, 1500–1800*. I contributed several essays and entries to the exhibition catalogue, published by the University of Cambridge, in 2019. While in Cambridge, I chaired a session at *Power, Promise, Politics: The Pineapple from Columbus to Del Monte*, a conference held in conjunction with the exhibition. I also attended the Centre for Visual Culture’s inaugural conference, *Reconstruction: Methods and Practices in Research, Exhibitions and Conservation*, where I gave a talk titled “Practicing What We Teach.” An article, “Carving and Folding by the Book in Early Modern Europe,” was published in *Journal of Early Modern History, Special Issue: Material Cultures of Food in Early Modern Europe*, in January 2020. I am working on a Focus Project exhibition

scheduled to open in 2021, with the working title “Ink, Linen, Steel: Staging the Table in Europe, 1500–1800.”

Meredith B. Linn

In 2019–2020, I took up the role of director of master’s studies and helped our first-year students to secure summer internships. I had the pleasure of co-leading “Approaches” with Paul Stirton, co-teaching a new course, “Digital Archaeological Heritage,” with Caspar Meyer, and supervising Jinyi Liu’s independent study course, “Global Perspectives on Cultural Landscape and Urban Space.” I also reprised “Excavating the Empire City”; this year students researched objects from Seneca Village. Some of my most recent research about the Village I presented in two papers (co-authored with Diana diZerega Wall and Nan A. Rothschild) at the annual meeting of the Society for Historical Archaeology in Boston and at a symposium I organized and chaired at BGC: “Revealing Communities: The Archaeology of Free African Americans in the Nineteenth Century.” Both papers will be published in edited volumes. This summer, I will continue to lead the Seneca Village Digital Project, a digital humanities endeavor bringing together partners from multiple institutions to create a new Village website. I will also co-lead BGC’s Lab for Teen Thinkers with Carla Repice and Tova Kadish, implementing the Seneca Village-based curriculum we designed and then adapted for an online program in response to the COVID-19 pandemic.

François Louis

Last October I participated in a panel discussion to celebrate the opening of the exhibition *In Good Taste: Food and Feasting in Chinese Art*, at the Princeton Art Museum. I offered four courses this academic year: “Later Chinese Ceramics”; “Tang China and the Silk Road”; “Early

Chinese Antiquities and the History of Their Study”; and “The Archaeology of the Kitan-Liao, ca. 900–1125.” As usual, the Kitan seminar provided new vantage points on my longstanding research project *Dynastic Possessions: The Liao Dynasty in Light of Their Archaeological Remains*. I am grateful to the participants of this and the other courses for their insightful contributions.

Michele Majer

This has been an advising-heavy year: I was the main advisor for four MA Qualifying Papers and the reader for another; served as a committee member for two doctoral dissertations and defenses; and supervised directed readings with a doctoral student preparing for two field exams on dress. Last fall, I co-taught “The Green Hat: Fashion in Word and Image” with Freyja Hartzell, and this spring, I taught “Modern Textiles, 1850–1970.” In lieu of one of our cancelled field trips for the latter, I interviewed my sister, Dodie Sorrell, a freelance furnishing textile designer, who spoke about her training at Hornsey College of Art, London, in the mid-1960s, her work for a British textile manufacturing company in the 1970s, and her private commissions in the UK over the last four decades. The interview gave the students the opportunity to hear from a practitioner who has used wood blocks, stencils, and screens to produce her fabrics. My essay on the *costume tailleur* was published in *French Women, Fashion, and the First World War* (BGC/Yale, 2019) and my review of *Fashion in European Art: Dress and Identity, Politics and the Body, 1775–1925*, edited by Justine De Young (2019), appeared in *Costume* (March 2020).

Jennifer Mass

This academic year focused on introducing new courses and STEM experiences for the MA and PhD

candidates. My fall course, “Ancient and Historic Technologies: Case Studies of Construction and Change,” examined the chemistry of cultural materials such as Roman coins, Renaissance marbles, and Venetian glasses, and the social factors behind these materials choices. My spring class, “Twelve Critical Topics in the Cultural Heritage Sciences for the Humanities Scholar,” investigated the effects of the Industrial Revolution on material culture and the ancient origins of art forgery among other chemistry/material culture intersections. I also presented lectures to the Materials Engineering Department at Caltech, Sotheby’s Institute, Parsons School of Design, and Columbia Law School. I gave presentations at the International Art Law Conference at Christie’s and the Federal Bar Association 2020 conference on Art Law and Litigation. I led the Scientific Vetting Committee of TEFAF New York, and I contributed essays to the upcoming American Folk Art Museum *American Weathervanes: The Art of the Winds* and to the Barnes Foundation’s *Cézanne at the Barnes*. My article “Probing the chemistry of CdS paints in *The Scream*” was published in *Science Advances*. I completed my degradation research on Hellenistic black bronzes for the Carlos Museum (Emory University) and technical studies of Fulper famille rose ceramics and majolica glazes. My work was featured in *National Geographic*, *The New York Times*, and *Artsy*.

Caspar Meyer

This year I expanded my teaching repertoire with four new courses on subjects related to my ongoing research on craft in classical Greece and the material culture of the Eurasian nomads. The submission of a typescript for a co-edited volume on the role of images and image-making in the study of ancient ceramics (*Drawing the Greek Vase: Classical Reception between Art*

and Archaeology) marks the close of a series of events I convened in the UK over the past five years. I also published a related article, “Ancient Vases in Modern Vitruvius: The Sensory Dynamics and Social Implications of Museum Display,” in the *Bulletin of the Institute of Classical Studies* 63, 2020; a book chapter, on the reception of Scythian archaeology in pre-Revolutionary Russian intellectual culture, in *Herodotus in the Long Nineteenth Century*, edited by Thomas Harrison and Joseph Skinner (Cambridge University Press, 2020); and several entries in the *Herodotus Encyclopedia* (Wiley-Blackwell, 2020), which are due to appear this summer. Together with Freyja Hartzell and Ittai Weinryb, I joined Paul Stirton on the editorial board of *West 86th: A Journal of Decorative Arts, Design History, and Material Culture*. Invitations to lecture at the Universities of Oxford and Leiden sadly had to be postponed because of the COVID-19 pandemic.

Peter N. Miller

This year continued the reading project, begun in 2016, with the completion of *History and Its Objects*. There are three axes: Heidegger, conservation, and research. In the fall, Jan Eike Dunkhase came to BGC as a research fellow, and he and I transcribed and translated Heidegger’s 1926 seminar on Droysen’s *Historik*. This was the centerpiece of the seminar I taught in the fall and served as the core of a work-in-progress mini-symposium that was held at the end of term. “Conserving Active Matter,” the research project of *Cultures of Conservation*, transitioned from knowledge acquisition, with the final working-group workshop, in November, on philosophy, to exhibition planning in the spring. In the next six months, we will have to prepare the exhibition catalogue. Finally, I worked on developing my thinking about

research in a fall discussion series, “What Is Research?,” which was funded by a small grant from the MacArthur Foundation and which I then edited for publication in the new BGCX book series expanding on our time-based programming. Lastly, *The Museum in the Cultural Sciences*, the volume I organized for the *Cultural Histories of the Material World* series, finally came together and went through copyediting this year, heading to publication in the next; it contains my introduction and two essays, one on Georges Bataille and the Wunderkammer and the other on Max Weber as a museums thinker.

Andrew Morrall

2019–2020 has been quite a year for a sabbatical! In the first half—still a time of normalcy—I participated in a workshop on the iconography of scientific instruments at the Interdisziplinäres Zentrum für Wissenschafts- und Technikforschung at the Bergische Universität, Wuppertal, followed by research stints in Paris, Augsburg, Strasbourg, and the perfectly preserved Renaissance library in Sélestat, Alsace. Research plans in the second half of the year were sadly interrupted: a fellowship and research trips to Gotha and Dresden have had to be shelved. But the time has been spent fruitfully enough on a book project, provisionally entitled *The Renaissance Re-Making of the World: Craft in the Era of the Kunstammer*. Publications this year include a volume of essays, *Religious Materiality in the Early Modern World*, co-edited with Mary Laven and Suzanna Ivanic (Amsterdam University Press); two book chapters, “The Arts of Early Modern Augsburg, 1450–1800,” in *The Brill Companion to Late Medieval and Early Modern Augsburg*, and “Object Worlds,” in *A Cultural History of Objects* (Bloomsbury); plus reviews of the first *catalogue raisonné* and the new

Hollstein catalogue of the prints of the maverick Swiss painter, mercenary soldier, playwright, and religious reformer Niklaus Manuel Deutsch for *Print Quarterly*.

Paul Stirton

In December I gave the keynote address at a conference in Kosice, Slovakia, launching the international research project “Continuity/Rupture: Art and Architecture in Central Europe 1918–1939” (CRAACE, for short). This conference was concerned with “vernacular modernisms” and, as is often the case in the ex-Habsburg lands, was held in a wonderfully atmospheric eighteenth-century palace. I was also engaged with events related to the BGC exhibition and book *Jan Tschichold and the New Typography: Graphic Design Between the World Wars* (2019). I gave talks on this in New York, London, Stirling, Hamburg, and Brno. Further lectures in New York, Los Angeles, Glasgow, and at the St Bride Library in London were cancelled owing to the pandemic but may be rescheduled if we ever emerge from this. Finally, in October I organized the symposium “Re-Forming Modernism: Craft, Design, and Architecture at the Bauhaus” with my colleague Freyja Hartzell. That may be my last public event at BGC since I am retiring.

Ittai Weinryb

This academic year I served as the Paul Mellon Senior Fellow at the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, D.C. During my time at the Center, I finished writing a book in German, titled *Kunst der Bekehrung: die Bronzedenkmäler zu Hildesheim*, on the production of monumental bronze objects in the medieval frontier of Saxony. During my tenure at the National Gallery, I also researched

and wrote parts of my book project *Art and Frontier*, which carefully examines the place of art and material culture in frontier societies by concentrating on a complex moment in the history of European expansion in the Middle Ages, when material consumption and production intensified dramatically. I focus on the geographical region of the Crimean peninsula, on the northern coast of the Black Sea, during a roughly 200-year period of European exploration and colonization. Through a focused look into how art and material culture worked to produce, define, and profess the actual and conceptual space of the frontier, I argue, a new understanding of the center can simultaneously arise. In November, the exhibition catalogue I edited, *Agents of Faith: Votive Objects in Time and Place*, won the Art and Christianity Book Award, chaired by Sir Charles Saumarez Smith.

Catherine Whalen

This spring my essay “Collecting as Historical Practice and the Conundrum of the Unmoored Object” was published in the *Oxford Handbook of History and Material Culture*, edited by Ivan Gaskell and Sarah Anne Carter. At conferences, I co-organized “Between Making and Knowing: Kits in the Learning of Craft and Art” with BGC PhD candidate Anne Hilker for the College Art Association, and I chaired and commented upon “Building From the Ground Up: Materializing Past, Present, Futures, and Fantasy” for the American Studies Association. Additionally, I spearheaded planning for the North Eastern Public Humanities Consortium’s next meeting with BGC Assistant Professor Meredith Linn, Columbia University, and the City University of New York. I also served as advisor for two National Endowment for the Humanities planning projects: the Museum of the City of New York’s *New York Mystique* exhibition and the Museum of Arts and Design’s

permanent collection re-installation. I am pleased to say that the Bard Graduate Center digital publication and exhibition *Voices in Studio Glass History* is in the final stages of completion and will launch in the fall. This project is a collaboration among me, Associate Director of Visual Media Resources Barb Elam, and Digital Media Lab Director Jesse Merandy.



Model wearing the “Déesse” dress by Callot Sœurs, shown at the “Fête Parisienne” in New York, 1915. Photographed by Philippe Ortiz. Silver gelatin print. Diktats bookstore.

Academic Programs

In summer 2019, BGC students participated in our annual ten-day study trips to Paris and Berlin, and they completed a range of internships, both in the U.S. and abroad. At the conclusion of the study trips, a group of students accompanied Professor Caspar Meyer to Greece to take part in ongoing archaeological fieldwork for the first time. For most of them, this was a new experience and outside of their primary academic interests but crucial to their understanding of object history. In fall 2019, students traveled to local makers' studios to blow glass and learn paper-making techniques. A final trip to a ceramics studio was postponed along with so much else in the late spring.

Internships, 2019

Laura Allen

Museum of the City of New York /
The University of Pennsylvania
Museum of Archaeology and
Anthropology

Jordane Birkett

Hampton Court Palace

Nicole Dee-Collins

The Victoria and Albert Museum

Emily Hayflick

Summer Institute in Museum
Anthropology at the National
Museum of Natural History

Elizabeth Koehn

The Victoria and Albert Museum

Chi-Lynn Lin

The Ashmolean Museum

Jinyi Liu

The Philadelphia Museum of Art

Jacqueline Mazzone

Old Sturbridge Village

Will Neibergall

Despotiko, Greece Excavation

Yi Rong

The Long Museum

Rachael Schwabe

The Museum of Arts and Design

Madeline Warner

Despotiko, Greece Excavation /
Christie's Auction House

Danielle Weindling

Cooper Hewitt Smithsonian
Design Museum

Caleb Weintraub-Weissman

Christie's Auction House

Alice Winkler

The Walters Art Museum

Coco Zhou

The Climate Museum

Admissions

As one year draws to a close, another one begins in August with our two-week orientation session. We are delighted to welcome the following incoming students for the fall of 2020.

Entering PhD Students

Deena Engel, BA, Tufts University; MA, SUNY Binghamton; MS, New York University

Chika Jenkins, BA, Brown University; MM, New England Conservatory; MA, Columbia University; MA, Hunter College

Elizabeth Koehn, BA, Oberlin College; MA, Bard Graduate Center
Genny Schiel, BA, University of Auckland; M.Arch, University of Auckland; MS, Pratt Institute

Kate Sekules, BA, Middlesex University; MA, New York University

Entering MA Students

Mary Adeogun, BA, Princeton University

Antonia Anagnostopoulos, BA, University of Toronto

Jane Ayers, BA, University of Texas

Heath Ballowe, BFA, Virginia Tech; MFA, Rhode Island School of Design

Bridget Bartal, BA, Lawrence University

Grace Billingslea, BA, New York University

Ariana Bishop, BS, University of Delaware

Julia Carabatsos, BA, Yale University

Marion Cox, BS, Skidmore College

Ellen Enderle, BA, Columbia University

Mackensie Griffin, BA, Bard College; MA, New York University

Katherine Lanza, BA, Pratt Institute

Louise Lui, BA, New York University

Kristin McCool, BA, Michigan State University

Payton McHugh, BA, Courtauld Institute

Madeline Porsella, BA, Bard College

Samuel Snodgrass, BFA, School of the Art Institute
of Chicago

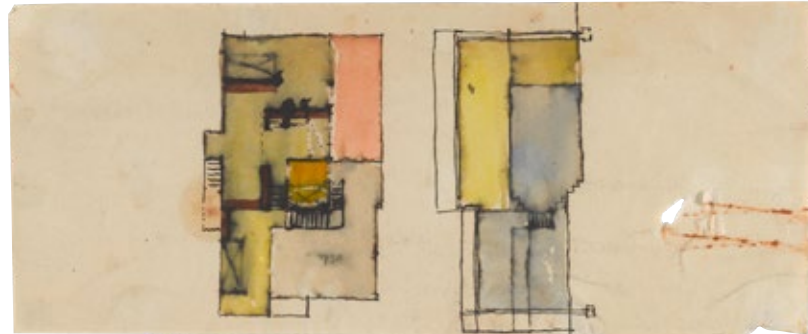
Pim Supavarasuwat, BA,
New York University

Mabel Taylor, BA,
Barnard College



Eileen Gray. Coffee table, 1935. Free form scorched pine top and chromed steel base. National Museum of Ireland, NMIEG 2003.212.

Student Travel and Research



Jean Badovici and Eileen Gray. Ground floor plan and cross section of Villa Renaudin, Vézelay, 1927–28. Watercolor and ink. Centre Pompidou, Musée national d'art moderne, Paris, AM 2014-1-43. Georges Meguerditchian, © RMN-Grand Palais / Art Resource, NY.

Danielle Weindling, MA '20

In January 2020, I traveled to Paris and London to conduct research for my Qualifying Paper, *I Have Seen Her in the Mirror: Elsa Schiaparelli, Surrealist Fashion, and Female Agency*. With support from BGC and the Bonnie Cashin Fund, I visited a range of archives and museums with research materials related to Italian-born couturière Elsa Schiaparelli. In Paris, I visited the Archives de Paris, which collects, inventories, and preserves a series of design sketches, drawings, photographs, and marketing materials that Maison Schiaparelli donated to the City of Paris. I also visited the Textile Documentation Center at the Musée des Arts Décoratifs to view press coverage, official correspondences, fashion illustrations, and acquisition documents related to the museum's collection of Schiaparelli garments. In London, I visited the Clothworkers Center at Blythe House to view Schiaparelli garments belonging to the Victoria and Albert Museum's Fashion and Textile collection. While at Blythe House, I was able to view the acquisition files for these garments in the V&A's Word and Image Department. These appointments were essential to my research regarding the life and legacy of Elsa Schiaparelli and proved central to the primary sources included in my final Qualifying Paper.

Emily Hayflick, MA '20

For my BGC internship, I attended the 2019 Summer Institute in Museum Anthropology, a four-week intensive program housed at the National Museum of Natural History in Washington, D.C. The program—which trains anthropology graduate students in conducting research using museum objects, archives, and records—comprised

lectures, workshops, research, and networking opportunities. For me, the most fulfilling aspect of the program was the opportunity to conduct my own independent research across the Smithsonian, guided by the mentorship of curators, archivists, and collections managers. During the program, I researched a collection of sewn-skin souvenir objects produced by Alaska Native makers and donated to the museum in 1939 by Mrs. Mary Walcott, the widow of a former Secretary of the Smithsonian and an accomplished naturalist in her own right. I was able to handle and visually examine the accession and similar items in the anthropology collection, as well as to reference animal pelts in the mammals collection, read letters by Mrs. Walcott in the Smithsonian Institution Archives, and study photographs and documents from anthropologists working in Alaska during the early twentieth century at the National Anthropological Archives. In addition to the amazing research opportunities and learning experiences I had last summer, the program provided inspiration for my Qualifying Paper on Alaska Native production of contemporary marine mammal pelt items.



Eileen Gray. Dressing cabinet in aluminum and cork, 1926–29. Painted wood, aluminum, glass, cork, aluminum leaf. Centre Pompidou, Musée national d'art moderne, Paris. Purchase, 1992, AM 1992-1-6.



Research and Exhibitions

This year's annual research question was "Whose story?" Next year's will be "How do we know?" Writing this—here in New York in early June 2020, amidst marching, sirens, and truncheons—the sequence of questions seems fated. For us, the year began with an answer, also in the form of a question—"What is research?"—a series of conversations organized with support from the MacArthur Foundation.

This year, the Research Institute scheduled nine symposia, thirty-one evening lectures and seminars, twenty-seven Brown Bag Lunch talks, two workshops, and three Work-in-Progress seminars. (The workshops and WIP seminars proceeded as planned; however, the pandemic curtailed the remaining programs on the schedule to five symposia, nineteen evening lectures, and eighteen Brown Bag Lunch talks.) We hosted six research and visiting fellows and also three teaching fellows.

Of our ongoing projects, *Cultures of Conservation* (Year Eight), generously supported by the Andrew W. Mellon Foundation, welcomed Soon Kai Poh as Conservation as a Human Science Fellow. He is curating the concluding exhibition, *Conserving Active Matter* (Spring 2022). Ivan Gaskell and A.W. Eaton (University of Illinois at Chicago) convened the "Conserving Active Matter: Philosophy—Degradation as an Aesthetic Value" symposium. The Leon Levy Foundation Lectures in Jewish Material Culture (Year Four) were delivered by Professor Miriam Frenkel. Laura Arnold Leibman (who held the post in Year Two) published *The Art of the Jewish Family: A History of Women in Early New York in Five Objects* in *Cultural Histories of the Material World*.

In March, April, and May, we had symposia devoted to the long history of the slave ship icon in American and African-American art, digital technologies of memory, "The Future as a Cultural Artifact," and a workshop devoted to ideas of conservation in India. All were wiped from the schedule by the pandemic. We hope some of them will be rescheduled for next year.

■ Photo: Jocelyn Lau

During our enforced closure, we launched new digital series: “Where Research Meets Teaching,” which re-presented past research at BGC around curricular themes; an interview series called “Three Questions”; and a 60-second show-and-tell series about quotidian objects called “One More Thing.” Watching one another doing what we do best was a reminder, in isolation, of what makes our community.

Peter N. Miller
Dean



Chas Laborde (née Charles Laborde). “L’Emancipation feminine,” *Le Rire Rouge*, May 18, 1918, n°183. Lithograph. Private collection.

Fellows

Bard Graduate Center, a member of the Association of Research Institutes in Art History (ARIAH), offers long- and short-term fellowships for researchers working on the cultural history of the material world. The following fellows were in residence at Bard Graduate Center during the 2019–20 academic year.

Susanna Caviglia
Visiting Fellow
Duke University

Hazel Clark
Visiting Fellow
Parsons School of Design,
The New School

Natalia Di Pietrantonio
Postdoctoral Fellow in Islamic Art
and Material Culture
Bard Graduate Center

Jan Eike Dunkhase
Research Fellow

Stefan Heidemann
Visiting Fellow
University of Hamburg

Hadley Jensen
Postdoctoral Fellow in Museum
Anthropology
Bard Graduate Center / American
Museum of Natural History

Spyros Papapetros
Research Fellow
Princeton University

Soon Kai Poh
Conservation as a
Human Science Fellow
Bard Graduate Center

Enrique Rodríguez-Alegría
Research Fellow
University of Texas at Austin



Eileen Gray. “Rocket” floor lamp. 1923. Lacquer, wood, painted parchment shade (modern replacement), electrical parts. Virginia Museum of Fine Arts, Richmond, Gift of Sydney and Frances Lewis, 85.169a-c. © Virginia Museum of Fine Arts, Katherine Wetzel.

Research Programs

Symposia

September 13 Fashion, Objects, and Concepts: New Research

Held in conjunction with the exhibition *French Fashion, Women, and the First World War*, this symposium brought together scholars who think critically about fashion's materiality to present their latest research and examine questions including how has the material turn contributed to producing a discursive space where questions about clothing become central?

October 18 Re-Forming Modernism: Craft, Design, and Architecture at the Bauhaus

This symposium engaged with the history and legacy of the Bauhaus as a school of craft and design within the context of design reform during the modern period. Paul Betts (University of Oxford) gave a keynote lecture entitled "The Shock of the Old: Some Reflections on the Bauhaus at 100."

November 8 Conserving Active Matter: Philosophy—Degradation as an Aesthetic Value

This symposium was part of our *Cultures of Conservation* initiative. The symposium focused on how humans have accepted and exploited inherent instability, which is a property of all materials, in the face of the tension that so frequently arises between

acceptance of mutability and attempts to arrest it. Philosophical issues such as this were explored in an interdisciplinary and cross-cultural manner.

Supported by the Andrew W. Mellon Foundation.

February 7 Revealing Communities: The Archaeology of Free African Americans in the Nineteenth Century

This symposium brought together archaeologists who study nineteenth-century free African-American communities, many of which were bulwarks in the abolition and early civil rights movements yet have largely been left out of mainstream history. Presenters looked at what their research reveals about these communities and what these communities, in turn, reveal to us about living in our own divided time.

February 28 Eileen Gray: New Research and Methodologies

Held in conjunction with the exhibition *Eileen Gray*, this symposium included presentations by leading international historians, curators, and architects who are currently investigating Eileen Gray's highly versatile career. The symposium elucidated the range of her architectural projects, her pioneering role as a Parisian gallerist and as an artisan of lacquer, among other topics.

The following events were cancelled because of COVID-19.

March 27 Transformational Pedagogies

Organized by Cheryl Finley, Cornell University, whose book *Committed to Memory: The Art of the Slave Ship Icon* (Princeton University Press, 2018) won BGC's 2018 Mr. and Mrs. Raymond J. Horowitz Book Prize, this symposium was devoted to the long history of the slave ship icon in American and African-American art.

The Mr. and Mrs. Raymond J. Horowitz Book Prize Symposium

April 10 Refresh/Reset/Reformat: Giving Voice to the Past in the Digital Age

As we increasingly rely on digital technologies for memory and preservation, these tools can also help us to recover, redefine, and reimagine the past, particularly through the exploration of lost and marginalized voices and cultures. This symposium aimed to highlight digital projects that draw attention to these forgotten and overlooked histories, illuminating their importance and encouraging dialogue that has the ability to shape how we understand their legacy and impact.

May 1 The Future as Cultural Artefact

Material culture is often described as a "survival" of the past in the present, be it in the form of evocative fragments or as "traces" enlisted in historical inquiry. The implicit preoccupation with our relationship with the past has diverted attention from the relationship which past actors had with their future and the ways in which they relied on material culture to shape that relationship. In this symposium an international panel of material culture specialists aimed to explore how imagination and planning towards the future affected relationships between objects and people.

May 8 Conservation Thinking in India

This symposium was part of our *Cultures of Conservation* initiative, which acknowledges in its title that there is more than one way to think about what it means to conserve, what it means to practice conservation, and what it means to be a culture. This symposium aimed to focus attention outside the Euro-American way of answering these questions and instead look at the relevant underlying notions, such as ideas about time, space, agency, authorship, matter, and representation.

Supported by the Andrew W. Mellon Foundation.



Eileen Gray. *Untitled*, ca. 1930.
Collage on paper. Peter Adam
Collection.



Seminar Series

September 10

Charmaine A. Nelson

McGill University

"Of a Remarkably Down-Cast
Countenance, and a Black and
Copper Coloured Mixt Complexion":
Fugitive Slave Advertisements and/as
Portraiture in Late-Eighteenth- and
Early-Nineteenth-Century Canada
*The Mr. and Mrs. Raymond J. Horowitz
Foundation Seminar in New York and
American Material Culture*

September 17

Robin Fleming

Boston College

The Materiality of Infant Bodies and
the Transition in Britain from Roman to
Medieval

September 18

Demetrius L. Eudell

Wesleyan University

The History that the African-American
History Museum Makes

September 25

Esther Leslie

Birkbeck, University of London

Devices and the Designs on Us

October 15

BuYun Chen

Swarthmore College

Crafting Cosmopolitanism in Tang
China (618–907)

October 16

Matthew M. Reeve

Queen's University

"Children of Strawberry": Replication
and Referentiality in the English Gothic
Revival
*The Lee B. Anderson Memorial Lecture
on the Gothic*

October 22

Robert G. Erdmann

Rijksmuseum; University of Amsterdam

The Secret Life of Art: Data Science for
Art History and Art Conservation

October 23

Elizabeth Guffey

Purchase College, SUNY

"The Right to Live in the World": Design
or Disability

November 12

Richard Sennett

London School of Economics

The Next Frontier: Cities and Climate
Change

November 13

Ian Hodder

Stanford University

The Force Fields of Things

December 3

Isabelle Kalinowski

French National Centre for Scientific

Research; École Normale Supérieure

Gottfried Semper: Architecture, Textile,
and Memory

December 10

Amy Lonetree

University of California, Santa Cruz

Studio Portraits and Tourist Images:

Writing a History of the Ho-Chunk

Nation Through the Visual Archive,

1879–1960

January 21

Michelle Erickson

Independent Ceramic Artist and Scholar

Making History: The Art and Politics

of Clay

The Mr. and Mrs. Raymond J. Horowitz

Foundation Seminar in New York and

American Material Culture

■ Photo: Maria Baranova

February 5

Miriam Frenkel

The Hebrew University of Jerusalem
The Matter of Things: Material Culture in the Medieval Islamicate World, Lecture 1: “Making Many Books”: Books as Artefacts in the Medieval Islamicate World

The Leon Levy Foundation Lectures in Jewish Material Culture. Additional support provided by the David Berg Foundation.

February 12

Miriam Frenkel

The Hebrew University of Jerusalem
The Matter of Things: Material Culture in the Medieval Islamicate World, Lecture 2: Texts and Textiles: The Cultural Meaning of Clothing and Ornaments in the Geniza Society

The Leon Levy Foundation Lectures in Jewish Material Culture. Additional support provided by the David Berg Foundation.

February 18

David Pullins

The Metropolitan Museum of Art
The Sofa: Furnishing Moral Tales in Eighteenth-Century French Painting
The Françoise and Georges Selz Lectures on Eighteenth- and Nineteenth-Century French Decorative Arts and Culture

February 19

Miriam Frenkel

The Hebrew University of Jerusalem
The Matter of Things: Material Culture in the Medieval Islamicate World, Lecture 3: Home and Food: The Jewish Home and the Mediterranean Diet as Reflected in the Geniza

The Leon Levy Foundation Lectures in Jewish Material Culture. Additional support provided by the David Berg Foundation.

February 25

Mark Peiser

Glass Artist
Reinventing the Wheel: And Then Some
The Paul and Irene Hollister Lectures on Glass

March 4

Stephanie Leitch

Florida State University
Vernacular Viewing: Searchable Science and Visual Tools in Early Modern Books

The following events were cancelled because of COVID-19.

March 17

Sarah R. Cohen

University at Albany, SUNY
Fashioning Race Through Metalwork in French Sugar Casters
The Françoise and Georges Selz Lectures on Eighteenth- and Nineteenth-Century French Decorative Arts and Culture



Belle Jardinière. U.S. Military nurse's uniform, ca. 1916. Wool twill. ©The Museum at FIT, Gift of Margaret Lawson, 84.55.1.

March 18

Sequoia Miller (BGC MA '12)

Gardiner Museum
Blackface Harlequins and Other Challenges of New Museology

March 23

Book Launch—Laura Arnold Leibman, *The Art of the Jewish Family: A History of Women in Early New York in Five Objects*

Laura Arnold Leibman, Reed College; Barbara Kirshenblatt-Gimblett, POLIN Museum of the History of Polish Jews; Peter N. Miller, Bard Graduate Center;

Jonathan Sarna, Brandeis University
This book was published with generous support from the Leon Levy Foundation, the David Berg Foundation, and donors to Bard Graduate Center.

March 24

Ruth Tringham

University of California, Berkeley
Do Baskets Speak? Creating Afterlives of an Archaeological Project at Neolithic Çatalhöyük

March 31

Sanchita Balachandran

Johns Hopkins Archaeological Museum
Marked in Clay: Interdisciplinary Methods to Reimagine Ancient Greek Potters at Work
The Iris Foundation Awards Lecture

April 7

Mario Wimmer

University of Basel
Sense of the Past

April 14

Chris Breward

National Galleries of Scotland
Between the Gallery and the Academy: Adventures in Art, Fashion, and Design

April 15

Jill Ahlberg Yohe

Minneapolis Institute of Art
A Story in the Making: *Creating Hearts of Our People: Native Women Artists*

April 16

Mary Marshall Clark

Columbia Center for Oral History Research

Amy Starecheski

Columbia University
The Architecture of Public Memory in Oral History: Why Shape and Scale Matter
The Mr. and Mrs. Raymond J. Horowitz Foundation Seminar in New York and American Material Culture

April 28

Ann-Sophie Lehmann

University of Groningen
The Museum as a “School of Things”: Objects and Their Pedagogical Promise since Comenius

April 29

Valerie Hansen

Yale University
The Year 1000: When Globalization Began

May 5

Screening and Panel—*Those That, at a Distance, Resemble Another*

Jessica Sarah Rinland, Director; Caroline Gil, The Museum of Modern Art; Grace Kim, The Getty; Soon Kai Poh, Bard Graduate Center



Brown Bag Lunches

September 16

Karin Roffman

Yale University

"John Ashbery's Nest": A Poet and Collector in His Hudson Home

September 26

Spyros Papapetros

Princeton University; BGC Research Fellow

Warburg and World Ornament

October 10

Yannos Kourayos

Greek Ministry of Culture

Paros and the Sanctuary of Apollo in the Island of Despotiko: The Excavations and the Reconstruction of the Temple and the Dining Rooms

October 17

Sophie Kurkdjian

Institut d'Histoire du Temps Présent

From *Vogue* to *French Vogue*: Visual Culture and National Identities in the American and French Fashion Press, 1920–1940

October 21

Corinne Thépaut-Cabasset

Palace of Versailles

The Marchandes de Modes, or The Fashion Makers in Eighteenth-Century Paris

October 22

Donna Cranmer

Master Weaver, Namgis First Nation,

Kwakwaka'wakw

Kas'ida'asa san's Galga'lis / The Path of our Ancestors

November 4

Jan Eike Dunkhase

BGC Research Fellow

Whose Historiology? Protocols of a Heidegger Seminar

November 6

Tom Joyce

Artist

Hideo Mabuchi

Stanford University

Making in Iron and Clay

Funded by an X-Grant from the MacArthur Foundation

November 14

James Delbourgo

Rutgers University

Ten Things You Didn't Know about Hans Sloane, Founder of the British Museum, and Wanted To

November 18

Stefan Heidemann

Hamburg University; BGC Visiting Fellow

Romanization and Islamization in Late Antiquity: Transcultural Processes on the Iberian Peninsula and in North Africa

November 21

Jessica Murphy

Brooklyn Museum

ASK Brooklyn Museum

November 26

Workshop—Heidegger for Historians: History as Conservation

Jan Eike Dunkhase, Bard Graduate Center; Ingo Farin, University of

Tasmania; Servanne Jollivet, École

Normale Supérieure; Peter N. Miller,

Bard Graduate Center

■ Photo: Kate DeWitt

December 4

Workshop—Semper Studies Now

Isabelle Kalinowski, French National Centre for Scientific Research and École Normale Supérieure; Spyros Papapetros, Princeton University

December 5

Susanna Caviglia

Duke University; BGC Visiting Fellow
Seeing through Touch, Touching with the Eyes: The Sensorial Construction of Rome in the Age of the Enlightenment

January 30

Ira Jacknis

Phoebe A. Hearst Museum of Anthropology, University of California, Berkeley
Art or Anthropology: Collecting Navajo Textiles in Boston, New York, and Philadelphia, 1900–45

February 6

Marvin Bolt

Corning Museum of Glass
Glass: Mediator Mundi

February 21

Preston McLane

Florida State University Museum of Fine Arts

“Let’s Mechanize the Donbass”: Images of Industry from a Contested Heartland

February 27

Tucker Viemeister

Viemeister Industries; The New School
Birthplace of Industrial Design: Pratt History

March 2

Dirk Syndram

Dresden State Art Collections
The Dresden Residence-Castle: Sixteen Years of Growth of a New Museum

March 4

Enrique Rodríguez-Alegria

University of Texas at Austin; BGC Research Fellow
Making a New Spain: The Material Worlds of Colonizers

The following events were cancelled because of COVID-19.

March 16

Kristin Otto

Indiana University
Repairing the Soweï: Layers of Material Interpretation in Global Assemblages

March 19

Caitlin Dover (BGC MA '12)

Solomon R. Guggenheim Museum
Clara Boesch (BGC MA '16)
Solomon R. Guggenheim Museum
A Different Kind of Guide for the Guggenheim

March 26

Gerhard Wolf

Kunsthistorisches Institut–Max Planck Institute, Florence
Communicating Vessels: Art History, Material Culture, Visual Studies

March 30

Hazel Clark

Parsons School of Design, The New School; BGC Visiting Fellow
Exploring Fashion and Everyday Life: New York

April 2

Zeynep Çelik Alexander

Columbia University
Herbarium, Garden, Plantation

April 8

Mario Wimmer

University of Basel
Ranke in the Waxworks



Dartey, pseudonym of Anette Osterlind. “La ‘Fête Parisienne’ à New York,” *Le Style Parisien*, November 1, 1915. Diktats bookstore.

April 14

Franklin Vagnone

Twisted Preservation
Running with Scissors: Public History in the Margins

April 22

Mónica Domínguez Torres

University of Delaware; BGC Research Fellow
Contested Stories of Wealth:

Depictions of the New World Pearl Trade in Early Modern Europe

May 6

Lynda Nead

Birkbeck, University of London; BGC Research Fellow
Modern, Excessive, and Pleasurable: The Female Body and Media Technologies in 1950s Britain

Work-in-Progress Seminars

September 11

Hadley Jensen

Postdoctoral Fellow in Museum Anthropology, Bard Graduate Center / American Museum of Natural History
“Showing Making”: The Material Culture of Indigenous Weaving in the American Southwest

Desiring Collectors: The Gayer-Anderson Twins and Their Works on Paper

October 2

Natalia Di Pietrantonio

Postdoctoral Fellow in Islamic Art and Material Culture, Bard Graduate Center

November 11

Soon Kai Poh

Conservation as a Human Science Fellow, Bard Graduate Center
Conservation as a Human Science at BGC



Gallery

This year the Gallery extended its longstanding commitment to research on women in architecture and design with the exhibitions *French Fashion, Women, and the First World War* and *Eileen Gray*. Widely praised in the media, the exhibitions retrieved the forgotten histories of anonymous women while providing new perspectives on those who are well known and even revered.

Curated by Maude Bass-Krueger (PhD, Bard Graduate Center), Assistant Professor, Ghent University, and Sophie Kurkdjian (PhD, Université Paris I, Panthéon-Sorbonne), Research Associate, Institut d'Histoire du Temps Présent (CNRS), *French Fashion* investigated the underrecognized impact on fashion that resulted when conflict broke out and women joined the war effort. Through rarely seen fashion, photography, documents, and magazines, the exhibition told poignant stories of the challenges that women faced in wartime and explored the emergence of fashion brands directed by women, such as Chanel and Lanvin, that helped to shift perceptions of feminine beauty with silhouettes and styles that better accommodated those serving as factory workers and ambulance drivers, among many other jobs. We are thrilled that the exhibition will be shown this fall at the National WWI Museum & Memorial in Kansas City.

Eileen Gray was the first U.S. exhibition since the 1980s to focus on one of the twentieth century's most accomplished designers. A collaboration with the Centre Pompidou in Paris, the exhibition travelled to the Irish Museum of Modern Art in Dublin before coming to New York in February 2020. Curator Cloé Pitiot used the venue as an opportunity to explore American archives, where she found new scholarship on Gray's early lacquer work and the network of artists and intellectuals who informed her unique approach to modernism. The exhibition considered Gray's many art practices and featured previously unknown examples of furniture, a newly discovered drawing of the Boudoir Monte Carlo, and never-before-seen photography and paintings. It also developed new ideas about many interior and architectural projects, including the famous villa E 1027, which most scholars believe

■ Photo: Alessandro Fresco

Gray designed together with the architect Jean Badovici. According to Pitiot, however, E 1027 should be understood as a work created largely by Gray alone.

The groundbreaking scholarship of both exhibitions is collected in the catalogues designed with remarkable insight and ingenuity by Irma Boom.

When the pandemic forced the Gallery to close in mid-March, our remarkable digital team, including Jesse Merandy and Emma Cormack with Jocelyn Lau and Hellyn Teng, collaborated remotely to create a virtual *Eileen Gray* exhibition for the BGC website that was lauded in the press. I would like to thank them and our entire staff for the many accomplishments this year, especially these efforts to bring the Gallery experience to life online during its temporary closure.

Nina Stritzler-Levine
Gallery Director / Director of Curatorial Affairs

■ Photo: Jordan Rathkopf



2019–20 Exhibitions

Fall 2019

French Fashion, Women, and the First World War

September 5, 2019–January 6, 2020

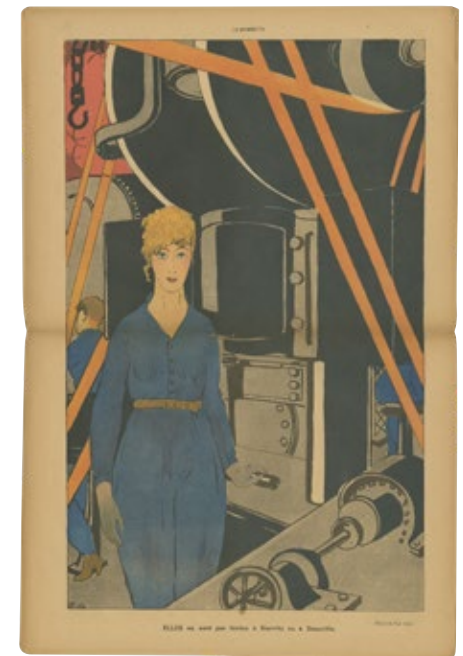
Curated by Maude Bass-Krueger, Assistant Professor in Art History at Ghent University, and Sophie Kurkdjian, Research Associate, Institut d’Histoire du Temps Présent (CNRS).

In moments of great upheaval—such as in France during the First World War—fashion becomes more than a means of personal expression.

As women throughout the country mobilized in support of the war effort, discussions about women’s fashion bore the symbolic weight of an entire society’s hopes and fears. This exhibition represented an unprecedented examination of the dynamic relationship between fashion, war, and gender politics in France during World War I.

Garments by Coco Chanel and Jeanne Lanvin, two of many French women leading fashion houses during World War I, were on display in the United States for the first time. The clothing and ephemera on view revealed wartime

■ Paul Iribe. *La Baionnette*, October 4, 1917, n°118. Lithograph. Private collection.





as a transitional period for fashion and women's emancipation. Skirt suits, nurses' and ambulance attendants' uniforms, mourning dresses and muffs, chic "military style" hats, and clothing worn by remplaçantes, women who took on a variety of jobs previously occupied by men, demonstrate how French women of all social classes dressed themselves and why.

Postcards, posters, caricatures, and fashion magazines highlighted the tension between fashionable dress, traditional gender norms, and wartime imperatives. This discussion was framed by a larger examination of French fashion industry and the marketing and propaganda efforts undertaken by the French government, press, and designers to keep the fashion industry alive during the war.

In conjunction with *French Fashion*, the work of artists-in-residence, including Ellen Sampson, Emily Spivack, and the Rational Dress Society, explored many of the themes highlighted in the exhibition, amplifying its contemporary resonance.

A richly illustrated catalogue, edited by Bass-Krueger and Kurkdjian, designed by Irma Boom, and published by Bard Graduate Center Gallery, accompanied the exhibition.

Support for this exhibition was generously provided by the Coby Foundation, LTD. with additional support from Mission du centenaire de la Première Guerre mondiale, the Selz Foundation, and other donors to Bard Graduate Center.



■ Champot. Suit jacket and skirt, ca. 1915. Silk velvet, fur trim. ©The Museum at FIT, P84.3.1.

■ Photo: Maria Baranova

Spring 2020
Eileen Gray

February 29–October 28, 2020

Curated by Cloé Pitiot.

Eileen Gray was a pioneer in modern design and architecture, and one of the few women to practice professionally in those fields before World War II.

Born into a distinguished, upper-class household in Ireland in 1878, Gray spent her childhood between her family home, Brownswood House, in Ireland, and the family's residence in the South Kensington district of London. In her early twenties she studied at the Slade School of Art in London and developed an interest in traditional Asian lacquer, studying briefly with lacquer conservators. By 1902, Gray tired of the London scene and moved to Paris to continue her art training. By 1910, Gray and her fellow Slade School friend, Evelyn Wyld, established a workshop to produce carpets and wall hangings. Gray also continued her study of traditional lacquer with Japanese craftsman Seizo Sugawara, with whom she formed a successful partnership. In 1922, she opened her Paris shop, Galerie Jean Désert, at 217, rue du Faubourg-Saint-Honoré, where she sold furniture and rugs. The Galerie also served as an exhibition space for modern art. During this period, Gray also designed interiors for exhibitions and for clients such as Juliette Lévy and the Maharajah of Indore, among others. Gray's rugs demonstrated her creativity with geometric forms, and by the early 1920s, she was designing furnishings in tubular metal and other modern materials. From the 1920s onward, and throughout the rest of her life, Gray produced architectural projects for private and public commissions, including homes for her own use in France: E 1027 (1926–29) in Roquebrune Cap-Martin, Tempe a Pailla (1931–34) in Menton, and Villa Lou Pérou (1954–58) in St. Tropez. In 1976, Eileen Gray died in Paris at the age of 98.

Comprising approximately 200 works, including never before publicly exhibited furniture, lacquer works, architectural drawings, and archival materials, the exhibition offers new insights about Gray's long and distinguished career, with particular attention to her practice as an architect. Rarely seen architectural drawings and photographs elucidate how Gray designed her most famous house, E 1027, and other architectural projects.

Eileen Gray is organized in five thematic sections that consider critical stages of Gray's career. It begins with her early training as a painter in

Photo: Bruce White ■





View of the south façade of E 1027 from the sea, Roquebrune-Cap-Martin, unknown date. Silver gelatin print. Centre Pompidou, Bibliothèque Kandinsky, Paris. Fonds Eileen Gray.

London at the dawn of the twentieth century, alongside contemporaries such as Wyndham Lewis, and her arrival in France in 1902, where she would spend the rest of her life. It follows her early experiments in lacquer and weaving, and the establishment of her workshops and the Galerie Jean Désert in Paris. Special emphasis is given to her practice as an architect, and models, drawings, and photographs elucidate the scope of her architectural practice. Throughout the exhibition, Gray's seminal works are presented alongside a rich trove of photographic and archival documents, some never before shown in public.

Eileen Gray has been organized by Centre Pompidou, Paris, in collaboration with Bard Graduate Center. A richly illustrated catalogue, edited by Cloé Pitiot and Nina Stritzler-Levine and published by Bard Graduate Center Gallery and Yale University Press, accompanies the exhibition.

Special thanks to the National Museum of Ireland.

Support for the exhibition at Bard Graduate Center has been generously provided by Phillips with additional support from the Lily Auchincloss Foundation, the Selz Foundation, Edward Lee Cave, and the Graham Foundation for Advanced Studies in the Fine Arts. The exhibition has been supported in part by an award from the National Endowment for the Arts. The exhibition has been made possible by the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature. Support for the exhibition catalogue has been provided by Elise Jaffe + Jeffrey Brown and Furthermore: a program of the J.M. Kaplan Fund.

Photo: Maria Baranova ■



Upcoming Exhibitions

Spring 2021

Majolica Mania: Transatlantic Pottery in England and the United States, 1850–1915

January 16–May 16, 2021

Curated by Susan Weber, Founder and Director, Bard Graduate Center, and Jo Briggs, Jennie Walters Delano Associate Curator of Eighteenth- and Nineteenth-Century Art, Walters Art Museum, Baltimore.

Majolica Mania: Transatlantic Pottery in England and the United States, 1850–1915, an exhibition and accompanying publication, will create new awareness and appreciation for nineteenth-century English and American majolica. Colorful, wildly imaginative, and technically innovative, this ceramic ware was functional and aesthetic, modern and historicizing. Its subject matter reflects a range of Victorian preoccupations, from horticulture and zoology to popular humor and the macabre. The exhibition will explore the considerable impact of majolica, from wares used in domestic conservatories and dining rooms to monumental pieces displayed at the world's fairs.

Organized by Bard Graduate Center (BGC) and the Walters Art Museum (WAM), *Majolica Mania* is curated by Dr. Susan Weber, Founder and Director, BGC, and Dr. Jo Briggs, Jennie Walters Delano Associate Curator of Eighteenth- and Nineteenth-Century Art, WAM. The exhibition will be on view at BGC Gallery from January 16 to May 16, 2021, and at WAM from June 20, 2021, to January 2, 2022.

As the first major exhibition of this material in nearly four decades, *Majolica Mania* will present the diverse output of the originators and major manufacturers in England, such as Minton, Wedgwood, and George Jones (a subject that has been championed by a few scholars and many collectors), as well as the other British potteries that emerged to capitalize on the craze. The migration of English craftsmen to the United States and the increasing demand for majolica, in turn, encouraged production of this ware by important makers in New York City, Trenton, Baltimore, and the Philadelphia area.

Approximately 350 objects will be drawn from major private collections in the United States, as well as from leading public collections in the United States and England, including the Maryland Historical Society, Philadelphia Museum of Art, the Potteries Museum & Art Gallery, and



Worcester Royal Porcelain Company. Shell and Lizard, shape no. 4/93, designed ca. 1868. Earthenware with majolica glazes. Collection of Marilyn and Edward Flower. Photograph: Bruce White.

the Royal Collection. Loans to the exhibition will elucidate the following themes: the introduction of majolica by Minton at the Great Exhibition of 1851; an exploration of how majolica was made; design sources, including historical styles and Asian art, as well as the natural world; the importance of horticulture and conservatories in the Victorian home; new foods and fashions of the table; important artists and sculptors who designed majolica; the progression of majolica as shown at the great world's fairs of the second half of the nineteenth century; major producers of majolica in Britain and the United States; humor and popular culture; and the end of majolica in the early twentieth century resulting from reforms related to limiting lead poisoning in the workplace.

Majolica Mania: Transatlantic Pottery in England and the United States, 1850–1915 is made possible by Deborah and Philip English, the Bernard Malberg Charitable Trust, the Abra and Jim Wilkin Fund, and the Gary Vikan Exhibition Fund, with the generous support of Marilyn and Edward Flower, Amy Cole Griffin, Darci and Randy Iola, James and Carol Harkess, Maryanne H. Leckie, the Lee B. Anderson Memorial Foundation, the Thomas B. and Elizabeth M. Sheridan Foundation, Inc., the Robert Lehman Foundation, and the Women's Committee of the Walters Art Museum, with additional support by Carolyn and Mark Brownawell, Lynn and Phil Rauch, George and Jennifer Reynolds, Carol and George E. Warner, Michael and Karen Strawser / Strawser Auction Group, Laurie Wirth-Melliand and Richard Melliand, Drs. Elke C. and William G. Durden, Joan Stacke Graham, Wanda and Duane Matthes / Antiques from Trilogy, Robin and Andrew Schirrmeister, Karen and Mike Smith, William Blair and Co., and other generous donors to the Bard Graduate Center and the Walters Art Museum.

Special thanks to the Majolica International Society.

Fall 2021

Ink, Linen, Steel: Staging the Table in Europe, 1500–1800

September 26, 2021–January 9, 2022

A Focus Project curated by Deborah L. Krohn, Associate Professor and Chair of Academic Programs, Bard Graduate Center. Focus Projects are part of an innovative program organized and led by faculty members or postdoctoral fellows through seminars and workshops that culminate in small-scale, academically rigorous exhibitions.

Ink, Linen, Steel: Staging the Table in Europe, 1500–1800 reimagines spaces of display and performance in early modern Europe through examination of the material culture of the arts of the table.

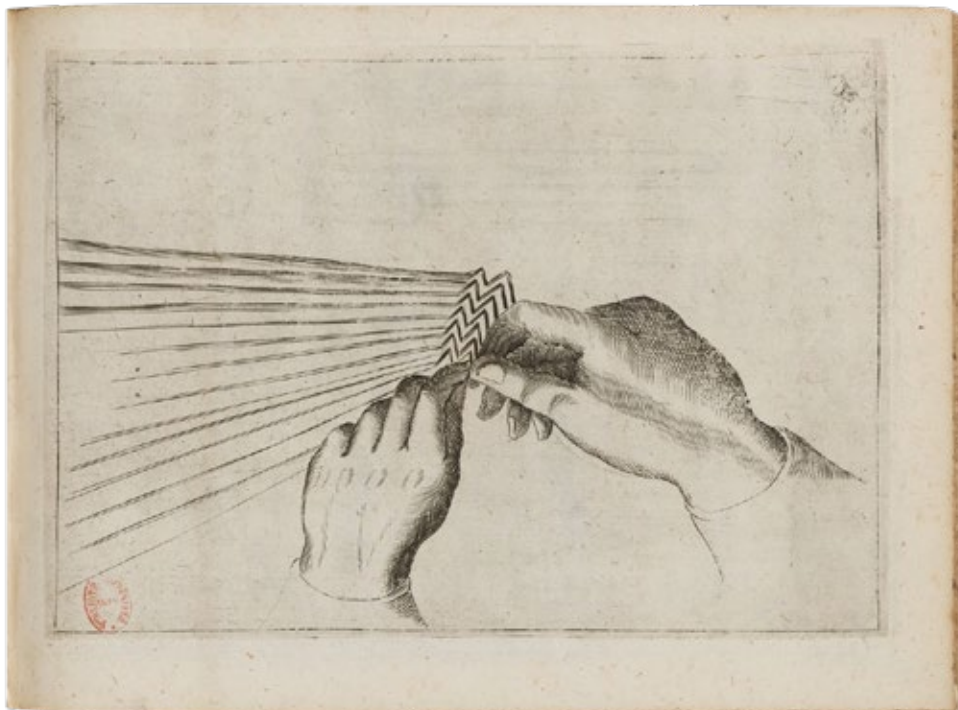
The exhibition will focus on several sixteenth- and seventeenth-century manuals and handbooks, which contain instructions for carving meat and fruit and folding napkins, as well as directing table talk and other kinds of performance. Starting with Bartolomeo Scappi's *Opera di M. Bartolomeo Scappi, cuoco secreto di Papa Pio V* (Venice, 1570, and after), the exhibition will also feature Vincenzo Cervio's *Il Trinciante* (Rome, 1581,

and after), Mattia Giegher's *Li Tre Trattati* (Padua, 1629, and after), and Georg Philip Härdsdoffer's *Vollständiges Trinckir-Büchlein* (Nuremberg, 1640, and after). Surprisingly similar manuals were produced in Italian, French, German, English, Dutch, Spanish, and Swedish languages. This fact attests to a shared interest in staging the table and demonstrates one of the myriad ways in which knowledge was transferred across Europe.

While several of the texts are discussed in histories of manners and domestic service, they have not been mined for their significance for decorative arts or material culture studies. Many of them preserve evidence of mobile sculpture made of edible meats and shape-shifting textiles that defied material expectations. The illustrations depict a rich material culture of linen, starch, and steel that enables us to build out the world in which these texts were created and consumed. Examining the crisp folds of linen together with the exacting profiles of carefully-honed blades wielded by skilled artisan-carvers points to both the domestic and the military force of the table.

By showcasing the sixteenth- and seventeenth-century books together with period examples of the material culture of the table and credenza, including sets of carving tools, linen napkins and tablecloths, and playing cards, *Ink, Linen, Steel* and its accompanying catalogue will rematerialize the early modern table and shed light on the social and commercial networks that enabled this transnational culture.

Support for *Ink, Linen, Steel: Staging the Table in Europe, 1500–1800* has been provided by donors to Bard Graduate Center.



"Il secondo disegno delle dette mani addita il modo di cominciar lo spinapesce," Mattia Giegher, *Li Tre Trattati di Messer Mattia Giegher Bavaro di Mosburc*, Padua: Paolo Frambotto, 1639. Printed book with engraved plates. Bibliothèque nationale de France, département Réserve des livres rares, V-11149.

Publications

Bard Graduate Center publishes scholarly books and journals, including our Focus Project publications, exhibition-related publications, the book series *Cultural Histories of the Material World*, the journals *West 86th: A Journal of Decorative Arts, Design History, and Material Culture* and *Source: Notes in the History of Art*, as well as innovative digital publications, such as David Jaffee's *New York Crystal Palace 1853*. We publish in all fields pertaining to material culture, design history, and the decorative arts.

2019–20 Selected Publications



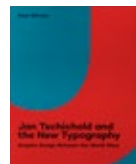
Eileen Gray
Cloé Pitiot and Nina Stritzler-Levine



The Art of the Jewish Family: A History of Women in Early New York in Five Objects
Laura Arnold Leibman



French Fashion, Women, and the First World War
Maude Bass-Krueger and Sophie Kurkdjian



Jan Tschichold and the New Typography: Graphic Design Between the World Wars
Paul Stirton



West 86th; Volume 26, Nos. 1 & 2



Source: Notes in the History of Art; Volume 39, Nos. 1, 2, 3, 4

Digital Media Lab

This year marked an important milestone for digital scholarship at Bard Graduate Center with the first cohort of students completing the digital literacy program as part of their degree requirements. This innovative curricular approach provided students with a robust set of digital experiences, culminating in the development of their own digital projects. Ranging from interactive features to 3D virtual designs, the resulting work illustrated the various ways that digital tools can illuminate and advance new directions in material culture scholarship.

This year also included a growing focus on the development of online exhibition websites. Several students collaborated with the Digital Media Lab and the curators of the Grolier Club to create digital features for its June 2019 exhibition *Poet of the Body: New York's Walt Whitman* (walt.gallery), including an interactive re-creation of Whitman's copy of a Robert Burns book, virtual reality stereoscopic images of New York City, and a 3D model of a Whitman hair ring.

In the fall, Associate Professor Aaron Glass's 2019 Focus Project, *The Story Box*, launched an exhibition site (bgc.gallery/storybox) that brought to life the work of anthropologist Franz Boas and his collaboration with Indigenous research partner George Hunt. This rich resource combined the exhibition's extensive research and multimedia elements, including Boas's wax cylinder recordings of Kwakwaka'wakw songs, a photographic archive of historic images, and visual essays on many of the exhibition objects.

In the spring, the DML coordinated with Gallery, Design, and Public Programs staff to reimagine the *Eileen Gray* exhibition after its closure due to the pandemic. Featured in *The New York Times*, the interactive site (bgc.gallery/eileengray) gave visitors new opportunities to explore the objects on display and showed the potential of adapting physical exhibitions into online experiences.

Jesse Merandy
Director of the Digital Media Lab



Library

The year began with the successful culmination of our second artist-in-residence program. We welcomed two visual artists, JoAnne McFarland and Rachel Selekman, to embed in the stacks and engage the Library staff and community in their artistic process. Each created a site-specific installation in the Library's common space during August and participated in discussion events co-organized with Public Programs.

In September, the Library received a welcome addition to our collection: a large donation of books on fashion, costume, and textiles from the library of Cora Ginsburg, via Titi Halle, the owner and director of Cora Ginsburg LLC.

Over the past several years, the Library has worked to provide more resources online through the ongoing development of our discovery tools, the creation of a digital archive, and the promotion of these tools through bibliographic instruction. When the pandemic forced us to close in mid-March, that preparatory work enabled us to provide students and faculty with access to the necessary resources to finish the semester.

Our digital exhibition and publication on the glass scholar Paul Hollister (1918–2004) and the history of studio glass, co-organized with Associate Professor Catherine Whalen, Associate Director of Visual Media Resources Barb Elam, and Digital Media Lab Director Jesse Merandy, is nearing completion and is slated to launch in the fall. Tentatively titled *Voices in Studio Glass History: Art and Craft, Maker and Place, and the Critical Writings and Photography of Paul Hollister*, the project involved interviews with nearly 20 glass community members, including artist Mark Peiser, Winterthur Director Emeritus and former Corning Museum of Glass Director Dwight Lanmon, and artist duo John Littleton—son of studio glass movement founder Harvey Littleton—and Kate Vogel.

Since July 2019, we've received more than 50 in-kind gifts and 90 loan-to-gift items for our Study Collection. Objects include 45 pieces of jewelry, many originally purchased at historic New York City businesses, such as Bergdorf Goodman and Tiffany & Co.

Heather Topcik
Director of the Library

■ Photo: Maria Baranova



Public Programs

Public Programs and Education at Bard Graduate Center seeks to provide inclusive opportunities for deep reflection with objects. Our programs build dialogue in the hope that we can collectively imagine new ways of seeing. This year we welcomed upward of two thousand visitors to BGC for workshops, conversations, performances, seminars, and screenings.

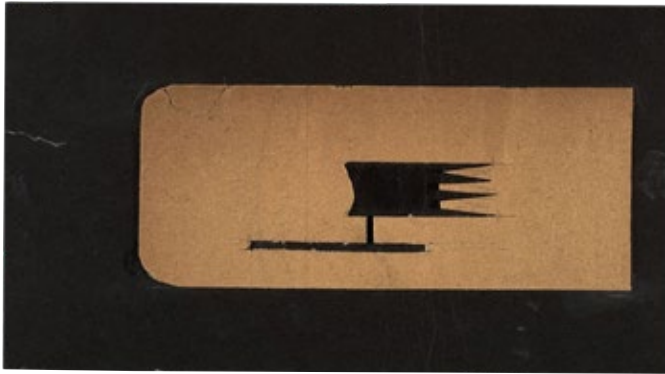
In the fall, we originated Contemporary Reflections, a monthly conversation series curated by Kristen J. Owens (now associate curator at the Paul Robeson Galleries, Rutgers University–Newark) to explore the themes of our exhibitions with diverse audiences. Our artist-in-residence series welcomed the Rational Dress Society, Emily Spivak, and Ellen Sampson to create pop-up exhibitions and events in the Gallery, including a performance lecture and a raucously radical fashion show (in collaboration with the Museum of Arts and Design) that chronicled a history of counter-fashion from the late 1700s to the present.

We also welcomed our first digital-artist-in-residence: Foreign Objects, a design and research studio out of MIT that explores the internet through the production of cultural artifacts, created a digital project (inspired by the exhibition *Eileen Gray*) about the cultural history of kitchens. And the BGC Late program, a monthly free evening of conversation and live jazz (curated by Gene Perla), remains a local favorite that welcomes our neighbors to discover our exhibitions in a relaxed and fun atmosphere.

As part of our education and engagement programs, our graduate student educators have led interactive, inquiry-based tours for all age groups, from object-handling workshops for visiting K-12 student groups to art-making and sensory engagement for adults with memory impairments (for which our educators have trained with the non-profit Arts & Minds). Now in its fourth year, the Lab for Teen Thinkers summer program moved online with 24 teen students, twice the usual number. We also invited select students from last year's class to participate in a paid internship, in which they will create an interpretation project for the exhibition *Majolica Mania*. (To learn more about the Lab, see the feature article on p.79.)

2020 began with grief and hardship. Owing to the pandemic, with all in-person events cancelled, BGC entered a new world of remote work and

■ Photo: Natasha Tendai



Eileen Gray. Plan for Wexford rug, 1918–21. Gouache and collage on paper. National Museum of Ireland, NMIEG 2003.103.

online programming. Our amazing teams pivoted quickly to provide engaging digital content, from an *Eileen Gray* educator guide for teachers to facilitate visual inquiry, critical conversation, and art-making activities to a new audio series created by our educators and teens called *Object Stories*. Along with launching a remote seminar series, we continue to imagine new ways to meet the needs of our audiences.

As I write this, protests for racial justice continue in New York and around the world. In June, BGC acknowledged in a statement that many voices throughout history have been silenced as the result of systemic racism and oppression, and committed to doing its part to honor those voices in the fields of decorative arts, design history, and material culture. In the past two years, Public Programs has worked with a brilliant facilitator, the arts and equity consultant Ama Codjoe, who helped create the initial framework for the Lab for Teen Thinkers and offered racial justice trainings for BGC students and staff. She also led BGC's first Diversity, Equity, Access, and Inclusion Working Group, which concluded by submitting a number of recommendations that have been approved by the Management Committee and will commence in the 2020–21 academic year.

With a somber commitment to the work of transformation, Public Programs and Education at BGC will continue creating meaningful opportunities for engagement that center the voices of Black and Indigenous people and People of Color, lifting up the voices of young people, and practicing anti-racism in all that we do.

Emily Reilly
Director of Public Engagement

Photo: Maria Baranova ■





BGC Public Programs Events September 2019–June 2020

September 7

Curator's Spotlight Tour with
Maude Bass-Krueger

September 13

Symposium: Fashion and Material
Culture

September 19

Fashion, Anxiety, and Society: Gender
with Margaret H. Darrow and Dr. Kate
Strasdin, moderated by April Calahan
and Cassidy Zachary, creators of
Dressed: The History of Fashion podcast

September 21

Ice Cream Social

September 21

Kids Workshop: Pictures Come to Life
with Jeff Hopkins

September 21

Adult Workshop: Make Your Own
JUMPSUIT, conducted by Rational
Dress Society

September 28

The Rational Dress Society Presents
a History of Counter-Fashion,
co-organized with the Museum of
Arts and Design

October 1

Evening for Educators

October 3

MacArthur x BGC: Annie Dorsen, Elodie
Ghedin, and Campbell McGrath

October 7

New Perspectives on French Fashion
History: Fashion on Display

October 10

BGC Late: Jazz and Conversation in
the Gallery

October 14

New Perspectives on French Fashion
History: Wartime Fashion

October 21

New Perspectives on French Fashion
History: Gender and Ready-Made
Clothing

October 24

Fashion, Anxiety, and Society: Labor,
With Marissa Nuncio, Minh-Ha T. Pham,
and Elizabeth Wissinger; conversation
curated and moderated by Sara Ziff

October 27

Archtober Wikipedia Edit-a-thon

October 28

Open House for Seniors

October 28

New Perspectives on French Fashion
History: Fashion and Labor in
Nineteenth-Century France

■ Photo: Maria Baranova



Eileen Gray. Breakfast table, 1926-29. Lacquered tubular steel, cellulose acetate. Centre Pompidou, Musée national d'art moderne, Paris. Purchase, 1992, AM 1992-1-3.

November 4

New Perspectives on French Fashion History: Constructing Femininity: 1980–2000

November 5

MacArthur x BGC: Tom Joyce, Hideo Mabuchi, and Sheila Nirenberg

November 7

BGC Late: Jazz and Conversation in the Gallery

November 14

Fashion, Anxiety, and Society: Justice; with Rikki Byrd, Rhea Combs, Tanisha C. Ford, and Eric Darnell Pritchard

November 16

Fashion and Justice Workshop, curated by Kimberly Jenkins and Jonathan Square

November 19

MacArthur x BGC: An-My Lê, Terry Plank, and Marina Rustow

December 5

BGC Late: Jazz and Conversation in the Gallery

December 12

Fashion, Anxiety, and Society: Subversion; with Lucia Cuba, Fawn Krieger, and Otto von Busch

February 28

Symposium: Eileen Gray: New Research and Methodologies

February 29

World Premiere Film Screening: *In Conversation with Eileen Gray*

March 5

BGC Late: Jazz and Conversation in the Gallery: Breaking Ground—Gender Architecture, Activism

The following events were cancelled because of COVID-19.

March 18

Gallery Tour Series: Eileen Gray's Use of Metal Tube

March 20

Wiki Edit-a-Thon: Art + Feminism

March 25

Evening for Educators

March 26

What Is Intersectional Feminist Practice?

Photo: Alessandro Fresco





March 28
Contemporary Reflections Series:
Blackness and Spatial Matters

March 30
Senior Open House

April 2
BGC Late: Jazz and Conversation in the
Gallery

April 9
Contemporary Reflections Series:
Queer Histories in Architecture

April 15
Gallery Tour Series: Eileen Gray's
Architecture

May 7
BGC Late: Jazz and Conversation in the
Gallery: Black Art and Activism in Early-
Twentieth-Century Paris

May 14
Contemporary Reflections Series:
Designing Alternative Spaces for
Bodily Autonomy

May 20
Gallery Tour Series: Eileen Gray's
Fiber Work

June 4
BGC Late: Jazz and Conversation in the
Gallery: Collaboration to Independence
in the Work of Eileen Gray: E.1027 to
Tempe à Paillassa

June 10
Women + Modern Architecture in
Midtown: A Walking Tour, led by
Matthew Postal

June 11
The Art of Living: Designing Social/
Cultural Spaces

June 17
Gallery Tour Series: Eileen Gray's
Lacquer Work

June 20
Ice Cream Social

Anor Marvel Bertuleit,
U.S. Army Nurse
Corps, unknown date.
Photograph. Private
collection.



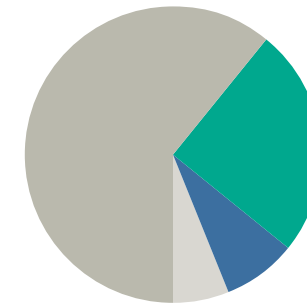
Photo: Maria Baranova



Fundraising and Special Events

During the academic year ending June 30, 2020, Bard Graduate Center received over \$3.2 million in contributions from over 280 individuals, foundations, corporations, and government agencies. Combined with income from endowed funds and other revenue, these resources enable the institution to deliver the valuable programs detailed in this publication. Generous support was also designated to BGC's Quarter-Century Campaign, providing financial aid for years to come.

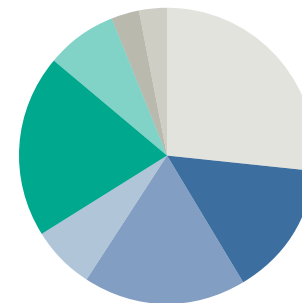
Where BGC Resources Come From...



Sources and their percentage of total raised/earned.

- Endowed Funds: 66%
Designated and general-purpose endowments
- Contributions and Special Events: 20%
Contributed income from alumni, friends, foundations, and corporations; government grants; income from the Iris Foundation Awards Luncheon and other special events
- Tuition and Fees: 8%
Tuition; application, housing, and usage fees
- Other Earned Revenue: 6%
Publication and Gallery shop sales; facility and residential rentals

What BGC Resources are Used For...



- Academic Programs: 25%
Faculty and academic staff, curriculum expenses, programs, independent research
- Gallery and Exhibitions: 16%
Exhibition research, Gallery staff, production, and publications
- General Management and Operations: 17%
Maintenance, security, technology, website, design, and finance
- Research Activities: 6%
Research events, publications, fellowships
- Administration and Fundraising: 21%
Director's Office, Development, Human Resources, Finance and Administration
- Financial Aid: 9%
Tuition assistance, stipends, work study
- Public Programs: 3%
Continuing education and outreach
- Residence Hall: 3%
Management and upkeep of Bard Hall

■ Photo: Jordan Rathkopf

Scholarships and Financial Aid

Since its founding, Bard Graduate Center has offered scholarship and fellowship packages to its students. Thanks to the generous support from a dedicated community of individuals, foundations, and corporations, Bard Graduate Center was able to support 26 MA candidates and 18 PhD candidates with over \$1.5 million in tuition assistance and stipends.

Appreciation for the value of these scholarships is reflected in the words of the students themselves:

Without this generous scholarship support, I would not have been able to produce the substantial record of original research and writing that led to my upcoming fellowship at the Metropolitan Museum of Art.

—Julia Lillie, PhD Candidate

I am so grateful for all of the lifelong professional and personal connections I have made at Bard Graduate Center. This academic journey would not have been possible without your generous support.

—Danielle Weindling, MA '20

My deepest thanks for your generous and indispensable contribution to my doctoral studies and curatorial career!

—Colin Fanning, PhD Candidate



■ Colin Fanning (MA '13, PhD candidate). Photo: Maria Baranova.

Donor Profile



■ Edward Lee Cave and Irene Aitken at the Charles Percier: Architecture and Design in an Age of Revolutions exhibition opening, fall 2016.

Edward Lee Cave, a passionate connoisseur and collector of American, English, and French decorative arts, has been an active member of Bard Graduate Center's board for over 24 years. Hailing from Virginia, Cave studied art history at Columbia University. Upon graduation he was hired by the prestigious decorating firm Parish-Hadley, where he worked on projects for some of the most important collectors in New York City. Cave's love for the art and culture of the eighteenth and nineteenth centuries, together with his entrepreneurial skills, brought him to the attention of Sotheby's leadership. When Sotheby's purchased the auction house of Parke-Bernet, in 1965, Cave was the first American hired by the company. There, he led the decorative arts department and rose rapidly to senior vice president by 1972. In that position, he not only oversaw some of the most important sales of European and American decorative arts at that time, he also was instrumental in launching the Sotheby's training program. As BGC Board Chair Nancy Druckman observed, "through his involvement at Sotheby's and his philanthropic activities, he gave generations of specialists and curators a start at careers in the decorative arts."

In 1978 Cave became founding chairman of Sotheby's International Realty Corporation, and it was in that capacity that he later met Susan

Weber and learned of her vision for the Bard Graduate Center. In 1991, he identified the mansion at 18 West 86th Street as the perfect home for the institution. Shortly thereafter, he became one of the founding members of what was then the Executive Planning Committee. In addition to serving in numerous leadership roles, Cave is one of BGC's most ardent champions, recruiting numerous board members and helping to build a solid base of support. He has sponsored several exhibitions, including *Salvaging the Past: Georges Hoentschel and French Decorative Arts from the Metropolitan Museum of Art*; *William Kent: Designing Georgian Britain*; *John Lockwood Kipling: Arts & Crafts in the Punjab and London*; and this year's *Eileen Gray*. But by far, Edward Lee Cave's most lasting impact will be his exceptionally generous support of our students, the next generation of scholars and curators of decorative arts.

Cave's philanthropic support for the decorative arts extends beyond BGC to the Frick Collection, Historic New England, and the American Friends of Attingham, among other venerable institutions. "Edward has been a passionate supporter and friend of the institution since its inception," said Dr. Weber. "Without believers like him, we would not be the success we are today some 26 years later."

Photo: Jordan Rathkopf ■



Iris Foundation Awards

The Twenty-Fourth Annual Iris Foundation Awards Luncheon, scheduled for April 1, 2020, was postponed because of public health concerns. More than 150 people pledged support and made generous contributions in honor of the Iris Award recipients for 2020: Dr. Stephen K. Scher, Outstanding Patron; David Revere McFadden, Lifetime Achievement; Sanchita Balachandran, Outstanding Mid-Career Scholar; and Cristina Grajales, Outstanding Dealer. All funds raised through the event benefit the Bard Graduate Center Scholarship Fund.

More on this year's award recipients:



Outstanding Patron Dr. Stephen K. Scher

An avid contributor to the art world, Dr. Stephen K. Scher has lectured and published extensively on medieval and Renaissance art. He taught in the Brown University art department from 1961 to 1974, and was president and chief executive officer of

Scher Chemicals, Inc. until his retirement in 2004. He has organized exhibitions at the Frick Collection, the National Gallery of Art (Washington, D.C.), and the National Galleries of Scotland. Dr. Scher also assembled a significant collection of commemorative portrait medals, the bulk of which was donated to the Frick in 2017. He currently serves as a member of visiting committees at the Metropolitan Museum of Art and the Frick Collection and associate trustee of the Yale Library. For his service, Dr. Scher received the Yale Medal (2015) and the British Art Medal Society's President's Medal (2018).



Outstanding Lifetime Achievement David Revere McFadden

David Revere McFadden is chief curator emeritus at the Museum of Arts and Design. Before his retirement, he was curator of decorative arts and assistant director for collections and research at Cooper Hewitt, Smithsonian Design Museum

from 1978 to 1995. In his distinguished career, McFadden has organized over 150 exhibitions on decorative arts, design, and craft, including *Hair*

(1980), *Scandinavian Modern 1880–1980* (1982), *Wine: Celebration and Ceremony* (1985), and *Slash: Paper Under the Knife* (2009). For his work in cultural affairs, he has been named Knight, First Class, of the Order of the Lion of Finland (1984); Knight Commander of the Order of the Polar Star of Sweden (1988); and Chevalier de l'Ordre des Arts et des Lettres by the Republic of France (1989). McFadden has received the Presidential Design Award for Excellence three times (1994, 1995, 1997).



Outstanding Mid-Career Scholar Sanchita Balachandran

Sanchita Balachandran is associate director of the Johns Hopkins Archaeological Museum and senior lecturer in the Department of Near Eastern Studies at Johns Hopkins University. Trained as an objects conservator

specializing in archaeological materials, she uncovers traces of past peoples and cultural practices on objects. For a recent exhibition, *Who Am I? Remembering the Dead through Facial Reconstruction* (2018), Balachandran collaborated with specialists to reconstruct the faces of two ancient Egyptian women. She teaches courses on the technical study of ancient objects and the history and ethics of museum conservation. Balachandran is a fellow of the American Institute for Conservation and founder and director of Untold Stories, a non-profit organization that represents and preserves a fuller spectrum of human cultural heritage in art conversation.



Outstanding Dealer Cristina Grajales

Hailed as one of the most respected experts in the design field, Cristina Grajales founded her eponymous gallery in New York in 2001. She previously served as director of 1950 Gallery from 1990 to 2000, developing it into a premiere

source for mid-century design. Cristina Grajales Gallery is one of the forerunners in the design world, specializing in contemporary and twentieth-century design and the cultivation of emerging designers. With over thirty years of experience, Grajales has served as an advisor to a number of collectors, assisting them in building valuable collections. In 2001, she founded the lecture series "Dialogues with Design Legends" at the 92nd Street Y. Grajales is a frequent guest lecturer, panelist, and contributor to various publications, and maintains a full program of exhibitions at international art and design fairs.

Twenty-Fifth Anniversary Events

Continuing the celebration of its twenty-fifth anniversary, Bard Graduate Center presented a series of exhibitions and events that showcase the institution's groundbreaking approach to the study of tangible things.

Celebrating Twenty-Five Years of Exhibitions

In September, Bard Graduate Center celebrated twenty-five years of exhibitions in conjunction with the opening of *French Fashion, Women, and the First World War*. More than 250 alumni, students, faculty, and friends attended this special evening.



Nancy Druckman, Maude Bass-Krueger (PhD '16), Susan Weber, Nina Stritzler-Levine, and Emma Cormack (MA '18) at the opening of the exhibition *French Fashion, Women, and the First World War*. Photos: Jordan Rathkopf

Celebrating a Quarter Century of BGC Culture



In January, the institution launched *Bard Graduate Center at 25: Decorative Arts, Design History, Material Culture*, a lavishly illustrated book celebrating the history, culture, and accomplishments of our first quarter century.

Photos: Maria Baranova



Donors

We deeply appreciate the generosity of the donors who have helped to sustain Bard Graduate Center's core program of teaching, research, and exhibitions during the past year. Contributions and grants provide critical support for financial aid, special exhibitions, publications, and a wide range of programs for academic audiences and the general public alike. Thank you!

Endowed Funds

American Members of CINO Award
Sybil Brenner Bernstein Scholarship
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Paul and Irene Hollister Lectures on Glass
Iris Foundation
Eugenie Prendergast Fund
Françoise and Georges Selz Lectures on Eighteenth- and
Nineteenth-Century French Decorative Arts and Culture
Peter Jay Sharp Scholarship
Marilyn M. Simpson Scholarship
Trehan Fund for Islamic Art and Material Culture

Michele Ateyeh and Board Chair Nancy Druckman at the opening of the exhibition *French Fashion, Women, and the First World War*. Photo: Jordan Rathkopf



Annual Giving

\$50,000 and Above

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 Elissa Auther
 Georgette F. Ballance
 Edward L. Barlow
 Clay H. Barr
 Robert D. Barr
 Ivana Berendika
 Paul S. Bird
 James W. Broadfoot
 Jason T. Busch
 Charles R. Businaro
 Jay E. Cantor*
 Ellen J. Chesler and Matthew J. Mallow
 Charles Clayman
 Suzanne and Robert Cochran
 Albert Coco
 Amy M. Coes (MA '00)
 Christophe Côme
 Lucy A. Commoner
 Gloria Cortina
 Brandy S. Culp (MA '04)
 Leah Decker
 Susan Deutsch*
 Helen Drutt English
 George Ellis
 Rachel Epstein*
 Anne E. Eschapasse (MA '00)
 Susan and Tim Ettenheim
 Heidi S. Fiske
 Martha J. Fleischman*
 Linda Florio
 Marilyn Friedland*
 Sharon Gibson
 Dorothy T. Globus
 John Stuart Gordon (MA '04)
 Titi Halle
 Evelyn J. Harden
 Lisa Hart
 Susan Hilty
 Elise Hodson
 Holly Hotchner
 Neil Isakson
 Harriette Kaley (MA '06)
 Robin Kerenyi
 Perry S. Klepner
 Trudy and Harry Kramer*
 Sally Kuhn*
 Karen Lawrence

Minna Lee*
 Arnold L. Lehman
 Will Leland*
 Helen R Litt
 Ellen Lupton
 Reeva and Ezra P. Mager
 Kara Mann
 Joe Mock
 Jeanne-Marie Musto (MA '96)
 Monica M. Obniski (MA '06)
 Michele Oka Doner
 Liliane A. Peck*
 Thomas Phifer
 Suchitra Reddy
 Trudi and Peter C. Richardson*
 M. Susan and Irwin Richman*
 Jennifer Roberts
 Victoria Rogers
 Charles S. Samorodin
 Regina and Dennis Santella
 Claude Saucier*
 Virginia Seay (MA '14)
 Barbara Shulman*
 Joh Siff
 Susie J. Silbert (MA '12)*
 Linda Silverman
 Kenneth Soehner
 Kimberly Sorensen (MA '11)
 Gayle Stark
 Molly Stockley (MA '96)
 Edith Taichman
 Lee Talbot (MA '01)
 Mary Anne Talotta
 Haruko Uramatsu*
 William M. Voelkle
 Stefanie and Daniel S. Walker*
 Joan Canter Weber
 Amanda Weil
 Madeline Weinrib
 Patricia G. Weis
 Nicholas Wenckheim
 Catherine Whalen
 Martin S. Zubatkin

Gifts in Kind

Anonymous (16)
 Warren J. Adelson
 Donna Cranmer
 Mayla Elyse Favor
 Neil Ferrante
 Esther Fortunoff-Greene

Titi Halle
Dr. Stefan Heidemann
Meyer-Fong Family
Hans Ottomeyer
Poltronova
Aldo Solano Rojas
Susan M. Yecies

*Bard Graduate Center Member